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Saturday 28 August 2010

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HOW TO...

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THE SUPER ZOOMS

Nikon vs Tamron 70-300mm
Anti-shake lenses compared

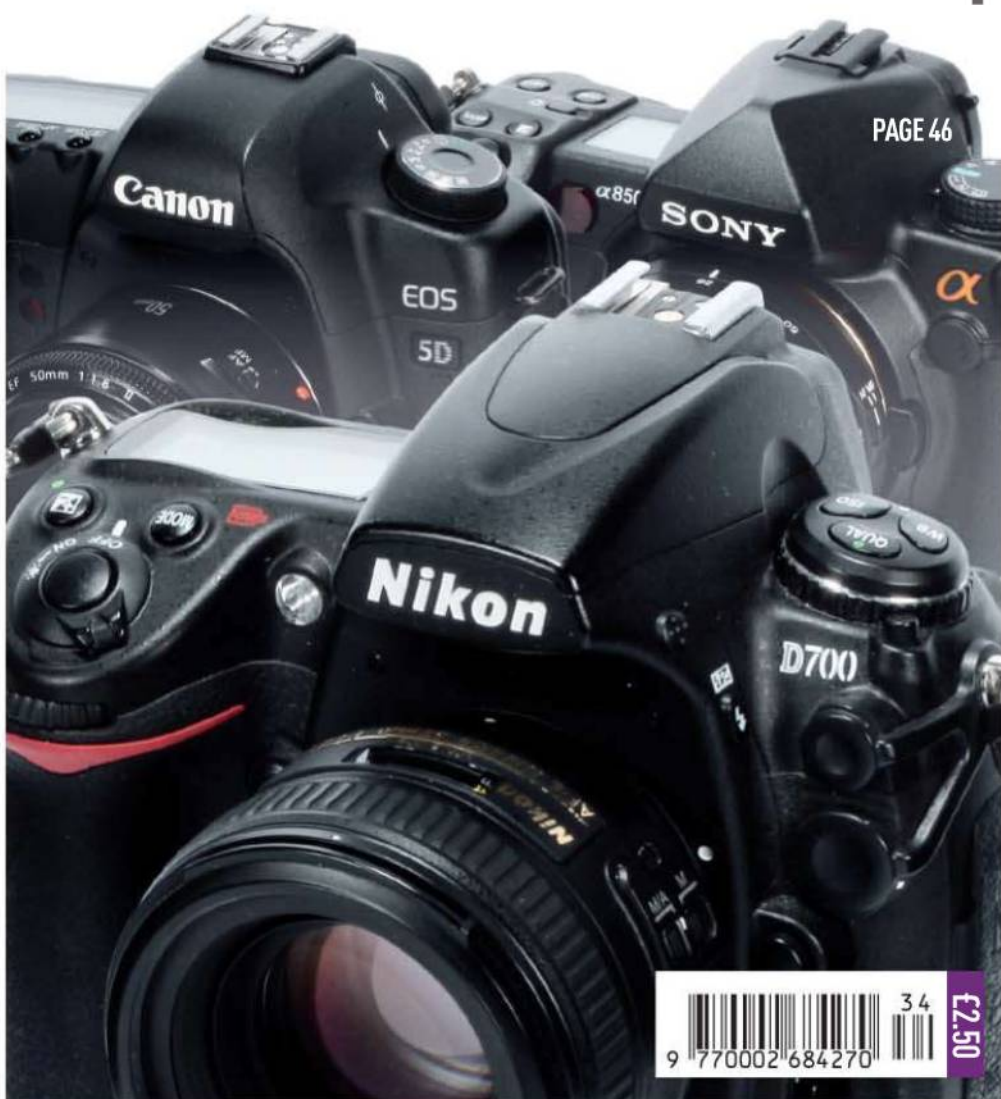


LENS TEST

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GO FULL FRAME ON A BUDGET

New and second-hand round-up



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TOP READER TIPS

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WHITE PEAK SECRETS

Best photo locations in the UK

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APOY

AMAZING MACRO

Winning pictures from APOY 6



34

£2.50

SIGMA



OUR WORLD

Liz O. Baylen: Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world, and while with the Washington Times, her team was selected as a finalist for the Pulitzer Prize. Most recently, her images have appeared in several major newspapers.

Photo data: SIGMA 70-300mm F4-5.6 DG OS. 1/800 second exposure at F5.6.

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

A moment of calm between sets in a New York tennis match.

A deep pool of shade offers the players a brief respite from the extreme heat. This vivid image, giving an impression of uncharacteristic tranquillity, was captured by a Sigma compact telephoto zoom lens. Optimised for use with full-frame and APS-C size digital SLR cameras, the lens incorporates Sigma's unique OS (Optical Stabiliser) function offering the use of shutter speeds approximately 4 stops slower than would otherwise be possible. The lens features SLD (Special Low Dispersion) glass, which provides excellent correction of chromatic aberration. Sigma's Super Multi-Layer lens coating reduces flare and ghosting and a matched lens hood is supplied with the lens as standard.

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Amateur Photographer For everyone who loves photography

THERE isn't a name for the antithesis of the 'early adopter', but we should work on one – patience deserves some formal recognition. Early adopters, though, are an essential part of any forward-moving industry. They represent the advance guard delivering early returns on a manufacturer's investment, but their rewards are the premium price for being one of the first, and the faults the quality-control department missed. Firmware updates, recalls and bug-fixing all come with the territory. Early adopters are the modern Forlorn Hope, storming the city walls, pushing the enemy back to open the breach for the army waiting to spring from the trenches. It's a glorious death, but death all the same.

For the right cause I might volunteer for a place with the Forlorn Hope, but when it comes to the adoption of new technology I'm more the type to stroll in once the war damage is repaired, peace has returned and the cafés are reopened. I like to expect the expected and invest in certainties. Cameras at the end of their shelf-life offer no surprises, and while the technology might be about to be surpassed, the cost savings can be significant. Right now, before the autumn launches, is a great time to buy.



Damien Demolder
Editor

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© GRAHAM DUNN

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Our experts answer your questions

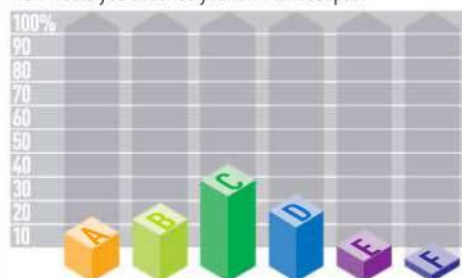
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Geoffrey Crawley tests the Nikkor AF-S VR 70-300mm f/4.5-5.6G IF-ED and Tamron SP 70-300mm f/4-5.6 Di VC USD: two telephoto zoom lenses that, while similar in design, follow different philosophies of picture making

THE AP READERS' POLL

IN AP 14 AUGUST WE ASKED...

How would you describe your own landscapes?



YOU ANSWERED...

A Dull	12%
B Unoriginal	19%
C About the same as most	35%
D A bit different	23%
E Quite different	8%
F Completely different	3%

THIS WEEK WE ASK...

Would you be happy to buy a second-hand DSLR?

VOTE ONLINE www.amateurphotographer.co.uk

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If you're struggling to set up successful still lifes, why not go in search of ones that already exist? Lee Frost tries his hand at shooting 'found' still life images

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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This week's **TOP 10** deals

1	Panasonic L10 + Leica 14 ~ 50mm Condition 4* - Chesterfield	£449.00
2	Canon EOS 40D + 18-55 IS Condition 4* - Exeter	£480.00
3	Canon F1 + 50mm f1.4 + Winder F Condition 4* - Gloucester	£399.99
4	Panasonic GF-1 + 20mm f1.7 Condition 4* - Lincoln	£549.99
5	Leica MDa Body Condition 4* - Strand	£599.00
6	Nikon D300s Body Condition 5* - Plymouth	£999.00
7	Nikon AF 18 ~ 200 G ED DX VR Condition 5* - Portsmouth	£399.00
8	Mamiya M645 Super + 80mm f2.8 Condition 5* - Bristol Baldwin St	£199.00
9	Canon EOS 30D Body Condition 4* - Colchester	£329.99
10	Sigma 135-400mm APO DG (N-AF) Condition 3* - Leamington	£349.99

PART-EXCHANGE A PLEASURE!

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APNews

News | Analysis | Comment | PhotoDiary 28/8/10

“Our findings put a different light on the early history of photography”

History re-examined, page 7



NATIONAL MEDIA MUSEUMS/SPFL

Canon does DSLR double • Nikon D3S and Sony NEX-5 accolades

CANON EOS 550D VOTED BEST IN EUROPE

CANON'S EOS 550D has been voted European Camera 2010-11 by the European Imaging and Sound Association (EISA).

The EISA judges, who included AP's Editor Damien Demolder, praised the DSLR as an 'excellent entry-level camera, as it offers a wide range of features in a well-designed body'.

The judging panel added: 'Full HD video recording is available with full manual control over exposure and focusing, as well as still-image modes for photographers of all skill levels.'

'The camera has the same 18-million-pixel resolution as the high-end EOS 7D, and offers very similar image quality, but in a camera that is much more affordable.'

'This is a well-specified camera packed with features that will help all types of photographer enjoy their hobby more.'

The 550D's higher-spec

sibling, the EOS 7D, triumphed in the Advanced SLR category, while Sony's NEX-5 was praised for its 'simple and straightforward' user interface and secured victory in the Micro System Camera category.

Last year's European SLR Camera title was won by the EOS 550D's predecessor, the Canon EOS 500D.

Meanwhile, Nikon's D3S bagged this year's European Professional Camera title.

The Nikon D3S was lauded as the 'perfect DSLR for professional sports, action and low-light photography'.

Panasonic's Lumix DMC-G2 was deemed the best Multimedia Camera, with judges praising its 'impressively fast' contrast-detection AF system and good image quality both in still and movie modes.

EISA's European Lens 2010-2011 was Sigma's 17-70mm f/2.8-4 DC Macro OS HSM macro zoom. Judges noted its 'exceptional value for money'



d silent ultrasonic focus motor hours for Europe professional lens went to Nikon's AF-S Nikkor 300mm f/2.8G ED VR II, described as a 'natural choice for photographers specialising in nature, wildlife and fast-action sports'.

The best European Printer was Epson's Stylus Pro 3880, an A2+ (2880x1440dpi) model, described as 'small enough to be classed as a desktop model'.

And Tamron's SP 70-300mm f/4-5.6 Di VC USD triumphed in the European Zoom Lens category. 'Its greatest asset is the

zor-sharp image quality that makes full-frame photos look like medium-format images,' said the EISA panel.

The title European Micro System Lens title was awarded to Olympus's M.Zuiko Digital ED 9-18mm f/4-5.6, while Apple's Aperture 3 won best European Photo Software.

EISA's membership is made up of around 50 photo, video, audio and mobile electronics magazines from 20 European countries.

● For full details of this year's winners see next week's issue

SNAP SHOTS

● Nikon has revamped its projector-equipped camera, the Coolpix S1100pj, to allow images stored on a computer to be viewed via the projector. Nikon claims that the projector on the S1100pj is also 40% brighter than its predecessor, enabling images to be seen more easily when projected against lighter surfaces, for example. For more see next week's *News*.

● Photographers who own or who want to hire a Hasselblad camera now have access to a new 'drive-in' studio facility in east London. Based in Hoxton Square, the 2,000 sq ft studio houses a changing room for models, a dedicated styling and hairdressing area, plus a kitchen and parking space. Photographers can hire the studio for up to a week, from around £300 a day. For details visit www.hasselbladstudio.com.



Do you have a story?

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amateurphotographer@ipcmedia.com

AMATEUR 'PRESS PASS' SPARKS ROW

PROFESSIONAL journalism bodies have hit out at an amateur 'press pass' that has been launched by citizen journalist website Demotix.

The UK Press Card Authority, which issues media credentials to professional newsgatherers such as those working for the BBC, SKY and ITN, branded the Demotix document as 'hobbyist'.

It warned that the Demotix card does not represent an accredited National Press Card and pledged to alert all UK police forces over its concerns.

The UK Press Card Authority chairman

Mike Granatt said: 'The Demotix "press pass" is nothing of the sort, despite the fact that it is designed to look like a genuine journalists' identity document.'

'We have worked hard over many years to establish the National Press Card as the ID for professional journalists. It is designed to assure the police and others that the holder is a professional newsgatherer, working full-time to serve the public. Our concern is that the police and third parties might be misled by the Demotix card.'

But Turi Munthe, chief executive of Demotix, defended the card. 'Our view has

always been that everyone everywhere who is seriously engaged in the news should have right of enquiry,' he wrote in a blog on the Demotix website. 'We also believe we make better judges of that "seriousness" than the globe's police forces or, frankly, bottlenecking trade organisations that decide who gets the right to be a journalist. 'Of course we will continue to do everything we can to help you report, annoy and photograph precisely those people and events that the powers that be would like to exclude you from.'

Demotix contributors have been told, via email, that they are eligible for a press pass if they have had at least ten of their articles published. The card reportedly costs \$20.

A week of photographic opportunity

PHOTODIARY

Wednesday 25 August

EXHIBITION Group Show until 4 September at The Wapping Project, Bankside, London SE1 9LR. Tel: 0207 981 9851. Visit www.thewappingproject.com.

DON'T MISS Free seminar demonstrating power of off-camera flash, by Mark Cleghorn, at Robert White Photographic, Poole, Dorset.

Visit www.robertwhite.co.uk/tuition.asp or www.phototraining4u.com.



© SIMON NEELEY/ISTOCKPHOTO

Thursday 26 August

EXHIBITION Holograms 2 – an exhibition of 3D images at Buckinghamshire County Museum, Aylesbury HP20 2QP. Tel: 01296 331 441. **EXHIBITION** The Press Photographers' Year 2010, until 10 September at Lyttelton Foyer, National Theatre, South Bank, London SE1 9PX. Tel: 0207 452 3000.

Friday 27 August

EXHIBITION World Press Photo, until 28 August at Holyroodhouse, Canongate, The Royal Mile, Edinburgh EH8 8DX. Tel: 0131 348 6743.

EXHIBITION Raymond Cauchetier's b&w photos of French New Wave Cinema, until 28 August at James Hyman Gallery, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymangallery.com.

Saturday 28 August

EXHIBITION Wildlife and Wild Places by Michael Huggan throughout August at The Allen Gallery, Alton, Hants GU34 2BW. Tel: 0845 603 5635. Visit www.michaelhuggan.com. **EXHIBITION** Strangelands by various photographers, until 3 October at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151.



© MICHAEL HUGGAN

Sunday 29 August

DON'T MISS Notting Hill Carnival, London, until 30 August. Visit www.myvillage.com/notting-hill/carnival. **EXHIBITION** Still City by Polly Braden, Ollie Harrop, Billy Macrae and Colin O'Brien, until 29 August at Rooms, London E2 8HT. Tel: 0207 613 2636. Visit www.roomartspace.co.uk.

Monday 30 August

EXHIBITION Photographs of the Rolling Stones at Villa Nellcôte by Dominique Tardé, until 31 August at Atlas Gallery, London W1F 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com. **EXHIBITION** Wildlife Photographer of the Year 2009, until 12 September at Winchester Discovery Centre, Hampshire SO23 8SB. Tel: 01962 873 603. Visit www3.hants.gov.uk/wdc.htm.

Tuesday 31 August **LATEST AP ON SALE**

EXHIBITION Rude Britannia: British Comic Art features photography and other art forms, until 5 September at Tate Britain, Millbank, London SW1P 4RG. Tel: 0207 887 8888. Visit www.tate.org.uk/britain. **EXHIBITION** The Doors: When You're Strange, until 5 September at Idea Generation Gallery, London E2 7JB. Tel: 0207 749 6850.



Analysts warn of limited growth in Europe

ERRORLESS CAMERA PRICES THREATEN GROWTH

THE RISE of mirrorless interchangeable-lens compact cameras has boosted the UK's digital camera market, but their relatively high price will limit growth of this sector in the short to medium term, analysts warn.

The UK photo industry has surpassed £615m in sales so far this year, figures compiled by market analysts at GfK Retail and Technology show.

'With over half the year complete, the Photo/Imaging market remains in a relatively positive growth position...' said a GfK spokesman.

'Looking at the changeable-lens category, this has been helped by the growth of the compact-system camera market, fuelled recently by several new brands entering this market, in addition to new models from existing brands.

'Consequently, the total changeable-lens market posted growth of 14.9% in value.' Digital camera sales (£385m) account for nearly two-thirds of overall sales.

However, the news comes as analysts at Futuresource warn that the 'higher average retail price' of an interchangeable-lens compact, compared to an 'entry-level DSLR', will limit growth of this sector in Europe.

'Another big influence on growth will be whether Canon and Nikon – which currently dominate the wider interchangeable-lens camera market – decide to launch an interchangeable-lens compact product,' said Futuresource consultant James Wells.

'In the short term, while we are expecting significant growth... it will still only reach shipments of 377,000 units across Western Europe in 2010, compared to 3.3m units for DSLRs.'



Sales of interchangeable-lens cameras, such as Sony's NEX-5, have boosted the UK's digital camera market

Wells added: 'Panasonic, Olympus, Sony and Samsung (with a 20% combined share of interchangeable-lens camera shipments in 2009) are expected to promote this segment heavily in 2010, particularly at the photokina show in September, in the run-up to the important fourth quarter period.

'The long-term aim [for them] is to try to break Canon and Nikon's stranglehold on the interchangeable-lens camera market. Suffice to say, this will be an interesting space to watch in the next two or three years.'

GfK adds that the growth of the changeable-lens market has had a positive 'knock-on effect' on the sales of accessories, as consumers shun cheaper products in favour of higher value items to go with their cameras. Although sales volume fell, the value of accessories sold rose.

'Bags/tripods grew 0.6% in value for the year to date compared to this time last year, while lenses and memory cards increased their market value by 5.8% and 0.3% respectively. Accessories were worth £179m alone in July.

SNAP SHOTS

● George Michael has been charged with possession of cannabis and driving while under the influence of drink or drugs after crashing into a branch of Snappy Snaps in north London. The 47-year-old was released on police bail and will appear at Highbury Corner Magistrates Court on 24 August. The singing legend was arrested after driving his car into the Hampstead store in the early hours of 4 July. It is understood that his Range Rover caused minor damage.

● 'Never-before-seen' images of Marilyn Monroe by photojournalist Eve Arnold have gone on show in Newcastle. The pictures are expected to be on display until 28 August at Castle Galleries, Monument mall, Blackett Street, Newcastle. Tel: 0191 233 2200. Visit www.castlegalleries.com.

● A 'film scanning mask' for users of Lomo cameras has been launched by The Lomographic Society. Priced £25, the DigitalLIZA Film Scanning Mask is designed for use with a separate flatbed scanner and comes in 120 and 35mm versions to scan all formats of Lomo film. For details visit <http://microsites.lomography.com/digitaliza/>.



Do you have a story?

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Niépce's photographs analysed by Getty Conservation Institute

SCIENTISTS INVESTIGATE PHOTOGRAPHIC HISTORY

SCIENTISTS hope to deliver a clearer picture of historic work pioneered by the Frenchman credited as the world's 'first photographer' in previously unpublished research later this year.

Amateur scientist Joseph Nicéphore Niépce captured the earliest surviving photograph in around 1826.

Crucially, the Frenchman was not only able to develop the image, but he was also able to fix it, having first experimented by copying drawings through the action of light and subsequent etching more than a decade earlier.

Niépce is believed to have contributed to Louis Daguerre's discovery of the light sensitivity of iodised silver plates in 1831.

Daguerre and British inventor William Fox Talbot Daguerre were regarded as the founding fathers of practical, or 'modern', photography in papers they published separately in 1839.

Scientists at the Getty Conservation Institute are due to unveil the results from scientific analysis of Niépce's experiments in a two-day conference at the National Media Museum



THE ROYAL PHOTOGRAPHIC SOCIETY AT THE NATIONAL MEDIA MUSEUM

in Bradford, West Yorkshire on 13-14 October.

They will focus on three photographic plates that Niépce brought to England in 1827 and say they will reveal more about their history than has previously been documented.

Getty Conservation Institute's senior scientist Dusan Stulik told the museum: 'Our findings [put] a different light on the early history of photography

than has been described in literature... Through scientific means we are able to see into the darkroom procedures which Niépce was using and we are trying to understand why he selected different photographic processes what his thinking behind the experimentation was.

'What makes me very excited about this whole experience is that everything



NATIONAL MEDIA MUSEUM

Above: Joseph Nicéphore Niépce

Left: 'Intérieur d'une Abbaye en Ruines', one of Niépce's plates studied by scientists

we do [today] is a product of that first photograph all photography film, television, even games and 3D TV. Everything goes back to that single moment in 1826 when Niépce [pointed] his camera out of the window and took that first photograph. It was a magical moment.'

The Bradford conference also aims to address future conservation measures.

FOOTBALL PHOTO BAN PROMPTS CARTOON SUBSTITUTES

A NEWSPAPER resorted to a Roy of the Rovers-style cartoon after photographers were banned from covering football matches.

The editor of the *Plymouth Herald* commissioned Plymouth Argyle fan Chris Robinson to sketch the team's winning goal after Southampton FC banned all press photographers, apart from the club's own official snapper, from covering home games. Robinson said he created the cartoon at home while watching the match on TV.

Southampton FC had sought to use a single photo agency, Digital South, for match pictures. As part of the deal Digital South would have been able to syndicate its images from matches to other media outlets.

However, the agency's boss Robin Jones refused to play ball on grounds that it would



have been unfair to other media outlets that would have had to buy the images on 'normal commercial terms'.

Confirming the ban, a spokesman for

the club told us: 'The club has decided to make available to external organisations photographic images taken by the club's own professional sports photographers... The purpose of this is solely to protect the club's commercial revenues derived from the use of its wholly owned images.'

Telegraph Media Group was quick to act, pledging not to use any of the club's pictures, and *The Sun* newspaper lambasted the club's boss, calling his attitude 'draconian'.

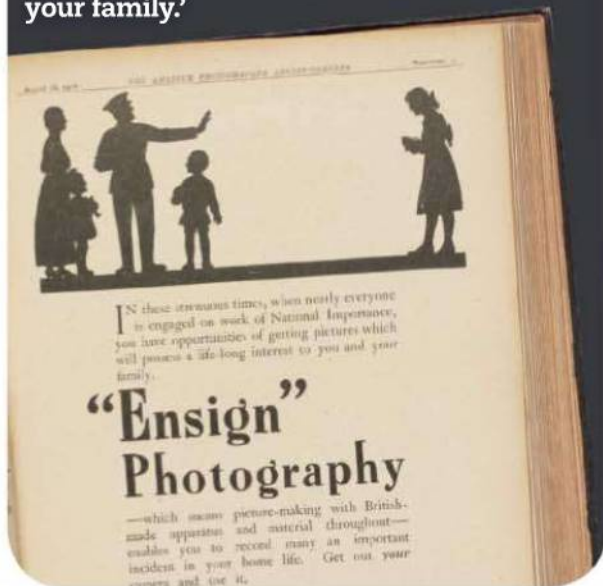
Steven Downes, secretary of the Sports Journalists' Association, praised Digital South's decision not to go ahead. 'In these tough economic times for the media, Digital South has opted to do something which will cost their business,' he said.

'Robin and his colleagues should be thanked by all sports journalists for taking a difficult, principled stance.'

AP
THIS
WEEK
IN...

1918

Get out your camera and use it, urged AP's issue dated 28 August 1918. As the First World War neared its end, London-based supplier Houghton's suggested that never were 'British-made' cameras more important in recording day-to-day life. In its advert promoting Ensign cameras, the firm declared: 'In these strenuous times, when nearly everyone is engaged on work of National Importance, you have opportunities of getting pictures which will possess a life-long interest to you and your family.'



CLUBNEWS

Club news from around the country

FILM AND DARKROOM USER

Film and Darkroom User, an online resource, holds an exhibition from 1-30 September at The Castle, Wellingborough, Northants NN8 1XA. Visit www.film-and-darkroom.user.org.uk.

MALLING PHOTOGRAPHIC SOCIETY

The club will host a 'fun, alternative natural history quiz' on 31 August as part of its welcome evening for the new season. Members meet at 8pm on Tuesday at West Malling Village Hall, West Malling, Kent. Visit www.westmallcameradub.co.uk.

WELWYN GARDEN CITY PHOTOGRAPHIC CLUB

The club says it will open its shutters to the 2010 season with an exhibition on 4 and 5 September. It will take place at the Terrace Suite, Campus West, Welwyn Garden City, Herts. Visit www.welwynphotoclub.org.uk.

SNAP SHOTS

● Adobe has extended raw-file support to 12 new camera models with the announcement of Lightroom 3.2 and Camera Raw 6.2 release candidates. The imaging software is now compatible with cameras including the Samsung NX10, Pentax 645D, Sony NEX-5 and Panasonic's Lumix DMC-LX5. The updates also add 50 new lens profiles to help photographers correct for 'undesirable distortion and aberration'. For details and trials visit <http://labs.adobe.com/>.

● Nikon notched up record first-quarter sales of DSLRs and compact cameras as the group's operating profits soared 15% on the same period a year ago. The Imaging Products Business, despite the effects of the further appreciating yen, managed to record year-on-year increases in both revenue and profit, Nikon said in a statement. 'Furthermore, both digital SLR cameras and compact digital cameras marked record highs for the number of units sold for the first quarter.' The group's operating income rose to 11.312 billion yen from April to June – up 10.582 billion yen on the year before. This helped Nikon turn a net loss of 3.997 billion yen into a net income of 8.154 billion yen.



Do you have a story?

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Point-and-shoot model approved LEICA X1 IN GETTY IMAGES FIRST

THE LEICA X1 has become the only digital compact camera approved for use by Getty Images photographers.

The image library giant added the X1 to its 'Approved Camera List' last month, meaning that it meets image-quality standards governing pictures sent in by Getty photographers.

A Leica Camera Limited spokeswoman told us: 'The X1 is the first compact digital camera to be approved by Getty Images. It is on their website on the Approved Camera List.'

A Getty Images representative said: 'Getty supports a number of cameras for use by our contributing photographers, and

the Leica X1 is one of these.'

The X1 is a 12MP, APS-C-format compact camera with a fixed, 24mm f/2.8 lens that gives a field of view equivalent to 36mm. In normal shooting conditions the minimum focusing distance is 60cm, but this drops to 30cm in macro mode.

Leica bills the X1 as an ideal back-up camera for professional photographers.

Users include film director Michael Winner.



NME SEARCHES FOR TOP MUSIC PHOTOGRAPHER



THOUSANDS of pounds worth of Nikon camera gear is up for grabs in the NME Music Photography Awards. Open to amateur and professional photographers, the contest will be judged by renowned music photographers, including Pennie Smith and Jill Furmanovsky.

Top prize in the amateur category is a Nikon D5000 kit worth £639.99, while the professional winner will walk away with a D700 DSLR and lens kit valued at more than £3,700.

Amateur categories are listed as Live, Portrait, Reportage and Festivals.

Professional photographers can enter Photographer of the Year and Outstanding Contribution.

Nikon UK's group marketing manager Jeremy Gilbert said: 'Nikon is committed to supporting and recognising the work of photographers and is delighted to be able to engage with an audience passionate about both music and photography.'

'With such an exciting line-up of festivals and concerts over the summer we encourage people to enter the competition and share their experiences through photography.'

NME's head of PR, Nicola Woods, said: 'The pages of NME and NME.com show an unrivalled passion for music photography, which these awards will celebrate.'

The best entries will go on show at O2's music museum, the British Music Experience.

The closing date is 1 September 2010.



Pentax Demonstration Day - Saturday 28th August

Join us instore where not only will we have a technical advisor from Pentax on hand to answer any questions, but also you can see the very latest products in Pentax's award-winning product line up, including the superb K-x and K-7! In addition to this we will have a whole variety of special offers, as well as a **Free Prize Draw!!**

Our Pentax Pro Centre status provides customers with an extended two year warranty across many buying options, another compelling reason to purchase into Pentax's exciting DSLR system.

K-x

The K-x combines a variety of advanced features & user-friendly functions to ensure an outstanding level of photographic performance within a compact, light body.



Megapixels	12.4	HD Video	✓
LCD Screen	2.7"	FPS	4.7
Live View	✓	Card Type	SD



Pentax K-x Black
+ 18-55mm f/3.5-5.6

Pentax K-x Black
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SRP £529.99

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SRP £679.99

K-7

Despite its compact, lightweight body, the K-7 brings together a wide array of advanced functions and user-friendly features with outstanding reliability and operability.



Megapixels	14.6	HD Video	✗
LCD Screen	3.0"	FPS	5.2
Live View	✓	Card Type	SD



Pentax K-7
+ 18-55mm f/3.5-5.6

Pentax K-7
+ 18-55mm f/3.5-5.6
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Special Offer
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The K-x has now added 8 new colours to the already colourful range. As well as combining a range of advanced features and user friendly functions the colourful range adds to the creative experience.



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Pentax Optio H90

The H90 sports a simple, extremely functional design, with extensive use of straight lines and easy-to-push round control buttons efficiently positioned for easy access.



SRP £99.99

H90 + 4GB SD Card
Only £89.99*

Pentax Optio I-10

An eye-catching SLR-shaped digital compact camera, packaging a host of advanced features in a compact, lightweight body.



SRP £149.99

I-10 + 4GB SD Card
Only £139.99*

Pentax Optio W90

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SRP £269.99

W90 + 4GB SD Card
Only £229.00*

Pentax Optio X90

The X90 features a massive 26x Optical Zoom with the PENTAX sensor-shift Shake Reduction system to assure sharply focused, blur-free images.



SRP £299.99

X90 + 4GB SD Card
Only £259.99*

**FREE PRIZE
DRAW!!**

Customers visiting the Park Cameras Showroom on Saturday 28th August will also have the opportunity to enter our Free Prize Draw and **WIN £50** of Park Cameras Gift Vouchers!!
No purchase necessary.

**FREE PRIZE
DRAW!!**

AP Review

The latest photography books, exhibitions and websites. By Jeff Meyer



BOOK



© DOUGLAS REER

The Leica User Forum Book

By Bill Palmer, on behalf of the Leica User Forum
Blurb, hardback, 174 pages, £65



IN A COLLECTIVE effort not seen since the building of the Great Pyramids, Leica users from all over the world have harnessed the power of the internet to produce a book of photographs taken solely with Leica cameras. OK, so that statement might be a bit hyperbolic, but this book is astonishing.

Presented in beautiful large format, the images leap off the page and wow you. Broken up into the familiar sections of landscapes, wildlife, people, and so on, the images are every bit as classic and timeless as the books of work by past masters we often feature in these pages.

The project came about when users of the online Leica Camera Forum were invited to submit up to three images (plus a £10-per-image charity donation) to be included in the book, which was being published to raise money for the Association for International Cancer Research (and it has raised £7,500 so far). A judging panel then whittled the 500 submissions down to the 120 or so in the book. We certainly don't envy those judges.

To purchase the book, visit www.blurb.com/bookstore/detail/1397107. Each purchase includes a £5 donation to AICR.



© COUS HANDBOOK

EXHIBITION



© STUART BROWN

15 Miles From Home

By Stuart Brown
Until 31 August. Sue & Steve Photography, The Gallery, 16b Fountain Street, Guisborough TS14 6PP. Open Mon-Fri 9.30am-4pm; Sat 10am-3pm. Tel: 07746 654 726. Admission free

IN A RATHER interesting take on the exhibition format, Sue & Steve Photography has been running a 'Photographer of the Month' season throughout 2010 where a single photographer exhibits his or her portfolio from the first to the end of each month. The scheme has been so successful that it's fully booked for 2010 and bookings

are now being taken for 2011. This month the gallery features Saltburn-based landscape photographer Stuart Brown, who is showing a wonderful series of black & white images from his favourite locations within the North York Moors National Park.

One of the side effects of the digital age is that there are so many great photographers out there, but unfortunately we never get to see their work. By offering their space at affordable prices, the electricians and office managers who take beautiful pictures in their spare time have a place to exhibit their work. And this is your chance to go see them. You might just happen upon the next up-and-coming star.

BOOK



Public Faces Private Places

Portraits of A-listers
1956-2008

By Sandra Lousada and Frances Lincoln, hardback
152 pages, £2, ISBN
978-0-7112-3049-1



dy of p rtraiture, fashion and theatre
ages What's great about her work
th way she manages to capture
e candid moments and shy
xpressions even in micro-
anaged environments like film
theatre sets. Lousada finds the
iet, re ective moments in between
e hustle an bustle of celebrity life when
lbert inne stops being Tom Jones and
Laurence Olivier plays the role of father.
Also engrossing are her family portraits
and a series of intriguing shoots for *Queen*
magazine in the 1960s. It's a fantastic book
for any fan of portraiture, and its release
coincides with an exhibition by the same
name at the National Theatre on London's
South Bank in the Lyttelton exhibition area
from 7 September-24 October.



HAVING grown up
among actors and artists,
it seems only natural
that Sandra Lousada
would go on to photograph them. In this
retrospective spanning her half-century of
work, we see the best of Lousada's extensive

<http://tiny.cc/7ivu2>



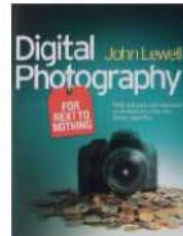
ACID Cow is not a photography site. A favourite haunt for bored and
clever teenagers, it's essentially a dumping ground for the internet's many
humorous fixations and oddities, such as videos of news footage remixed
as R&B songs. It's also poorly designed and has little depth to it. Yet every
once in a while someone will post something stunning, such as this riveting collection of rare
and extremely candid photographs of famous people.

Be amazed as you scroll down this list and unmistakably see George Clooney as a teenage
geek (below left), Sean Connery bodybuilding (below centre), Bob Marley playing football
(below right), Charlie Chaplin at the beach, Hitler as an infant, Elvis and his father and many
more. Frustratingly, there's no information here beyond who is in the photo, so we have
no idea where these images came from or when they were taken, but it almost doesn't
matter nor does the poor design of the website. Seeing them is enough.

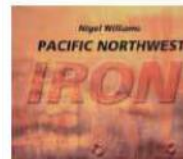
The website's full address is <http://acidcow.com/famous/6767-rare-photos-of-famous-people-125-pics.html>, but we've given it the shorter link above.

CONDENSED
READING

A round-up of the latest
photography books on the market

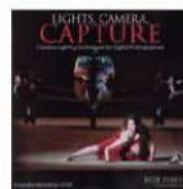


● **DIGITAL PHOTOGRAPHY FOR NEXT TO NOTHING** By John Lewell, £19.99 A unique book in the sometimes staid technique book market, Lewell rounds up all the free image-editing software, explains how to take macro shots without a macro lens (reverse mounting) and how to make inexpensive lens hoods, diffusers, scrims and tripods. Wonderfully thorough and well presented, this is essential for your shelf.



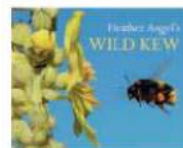
● **PACIFIC NORTHWEST IRON** By Nigel Williams, £44.95

Following on from his last release, *K-scopes*, Williams shows his creative flair by tackling quite an obscure subject – the colours and textures within old iron in America's Pacific Northwest region. You're probably thinking, 'Huh?' But Williams captures rich colours and textures within the rust. Highly original, but also a little highly priced for 80 pages.



● **LIGHTS, CAMERA, CAPTURE**

Creative Lighting Techniques for Digital Photographers By Bob Davis, £29.99 'Visual storyteller' Davis takes some nice pictures, but the discussion here is a little too basic. We're halfway through the book before he gets into the advanced methods of controlling the light through bounced flash, ganging strobes and other modes. However, these chapters are quite useful and a free DVD is included.



● **HEATHER ANGEL'S WILD KEW** By Heather Angel, £9

The latest by AP's new *Photo Insight* columnist sees Angel document the changes in flora, fauna and their many colours of the Royal Botanic Gardens, Kew, over the course of one year. With a superb eye for detail, she gets right in close as new blooms unfurl and the park's diverse species prepare for seasonal changes. A great book at a great price.

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

PERFECT REPLACEMENT

My three-year-old grandson managed to get his hands on my Panasonic Lumix DMC-FZ50, which was on the kitchen table. Alas, his hands were too small to grip it and it crashed and burned on the floor. The choice of what to replace it with was eye-watering given the variety of models available. After handling a few, I fell totally in love with the Panasonic Lumix DMC-G1. At £379 plus a £50 cashback offer, it was too good to miss. Yes, I do know there's now a G2 model out there, but the G1 is an amazing little camera that fits snugly in my hands and takes superb photos. My husband Tom grouched that it still can't give me shots like his DSLR (yawn!), but I told him to go and boil his head. I won't have a word said against it.

As an added bonus, the camera came with something that's as rare as rocking horse's droppings: a nice thick instruction manual rather than a CD version. Now I'm enjoying learning everything about the camera while lying in bed, rather than hunched up over my computer. Perhaps other camera makers should follow suit and abandon the CD instruction manual, especially as technical age or not many people who own a digital camera don't have a computer.

Suzie Cave, Tyne and Wear

With you reading a camera manual in bed I'd say your husband may well boil his head – Damien Demolder, Editor

SICK AND TIRED

I was recently visiting the Singleton Botanical Gardens in Swansea and, as is my custom, I was taking photos of flowers. As I knelt down and took a photo a middle-aged gent approached me. 'What are you doing?' he enquired.

'Taking photographs of flowers,' I replied. 'You've a big camera and lens for that,' he said. 'Are you sure you're not here for the children?'

Up to that point I hadn't noticed any children. I knew there was a tent with kids' foodstuffs in the grounds during the school holidays, but that was completely irrelevant to me. 'Nope,' I replied, 'my kids are in their 20s now.' At this point the guy demanded to see the photos I was taking.

I'm getting pretty sick and tired of being thought of as a paedophile just because I have a camera in my hand. A few weeks ago I was threatened with assault by a passer-by

in the middle of Swansea's Castle Square when he accused me of taking pictures of his family (I wasn't). He refused to believe that I'm a bona fide photographer even when I showed him my Swansea Camera Club membership.

All this came back as the chap at the botanical gardens looked sternly at me and said that unless I deleted all the photos I'd taken, he'd call the police. At that point I grew what can only be described as a little irritated, and explained that if I were a paedophile, then it would be unlikely that I'd be walking around with a ruddy great camera. Nevertheless, to show goodwill, I flicked through some of my pictures and eventually the chap went away.

Ten minutes later, I was standing by a floral display in a hanging basket trying to capture the cascade of flowers when a voice came from behind me: 'What the hell are you doing?' Turning, I was confronted by a middle-aged woman, looking quite angry, and in an action replay of the previous conversation I eventually persuaded her that I wasn't after pictures of her grandchildren and she calmed down and walked off.

So now I'm considering having a leaflet on photographers' rights on me whenever I'm out and about, along with my contact details, to hand out to overly concerned people who feel it their duty to protect the world from photography. Don't get me wrong, I understand people's concerns, but the assumption that a bloke plus a camera equals a paedophile is just annoying to me. It makes you wonder how many people have been arrested for taking photos of children in public and have actually been prosecuted as paedophiles. My bet is, not many.

Andy Leslie, Swansea

I'm having some T-shirts made up and I'll send you one. They say, 'I'm not a paedophile, I'm a terrorist' – Damien Demolder, Editor

WHAT'S THE PROBLEM?

I support the right to photograph in public, but many of the so-called photographers go out of their way to have confrontations with the police and then post what happened on YouTube, shouting as loud as they can that they are being detained and that their feelings are hurt. I have taken many photos of the police at work and have never had a problem because:

1. I always let them know what I am doing.
2. I don't have to, but because I have manners I always ask.
3. When refused, I am happy to oblige and take pictures of something else.
4. I don't seek to go out and deliberately upset folk I am photographing.

Name and address supplied

No doubt there are a minority who enjoy a confrontation, and politeness goes a long way, but I think we are in danger of missing the main point here. Most photographers don't take street photos to upset the police. Photographers must stand up for their legal right to take

What The Duck



<http://www.whattheduck.net/>



© RARINDRA PRAKARSA

INNOCENCE LOST

I have long been an admirer of the wonderful photographer Rarindra Prakarsa, who was featured in AP 7 August. Often, when seeing such fantastic talent, I am touched with a tinge of jealousy and wish that I could perhaps go a little way towards producing such wonderful images. These days, however, reading the accompanying article just filled me with a deep sense of sadness that it could never happen here now, even if I had all his skills and more.

The simple reason is, as is so often mentioned, that no photographer dare point a camera at a child, no matter how innocently, without risking the full fury of an indignant public seeking his blood. So many times I have stood back and watched truly beautiful moments and just ached to raise my camera in the hope of capturing the merest hint of the joy: one little boy running through and scattering flocks of pigeons by an ice cream van in a park, only for them to land again behind him. Another, valiantly flying a kite on Tenby beach, straining against the wind. There have been too many, most etched in my memory, and I will never be able to show the world my view of real magic.

I envy Rarindra Prakarsa with every fibre. Not for his talent, not for the beautiful country in which he lives, but for the innocence that he is still privileged to enjoy, yet we have so sadly lost. **Peter Kelly, Merseyside**

pictures in a public place unchallenged by police and overzealous security officials. Recording the authorities breaking the rules themselves – and posting the resulting video on YouTube – helps bring such wrongdoers to account – Chris Cheesman, News Editor

DIGITAL FILM?

I really enjoy the *Icons of photography* series on old film cameras as I have owned a few over the years. Although I am now exclusively a digital camera user, I have kept my favourite Nikon F3 film camera as I saved for years to buy one and I still think it's the best ever made. These great classics can now be picked up for a few pounds on eBay because of the decline in the availability of film.

It would be marvellous if these film cameras could be fitted with digital backs. They would regain some value, but more importantly they would also regain their use. I remember in the early days of digital imaging there was talk of it for film cameras being designed but it never happened. I can understand the main camera makers not wishing to make them, but perhaps one day an independent firm will, and in doing so, bring these

lovely old film cameras back in demand. In the meantime, I will keep my film camera because, you never know, one day I may use it as a digital camera.

Tim Jones, via email

It would be wonderful, Tim, but it's unlikely to happen. When Imagek tried this, the company realised that each camera model would need a tailor-made cassette to hold the sensor in place – Damien Demolder, Editor

RETRO COOL

There is much talk these days about film being dead. Modern technology has rendered obsolete what so many people used to love, and the young kids of today know nothing of negatives or prints – it's all megapixels and Facebook.

But perhaps that is not entirely the case. A recent trip to the Latitude Festival in Suffolk revealed a small but significant number of young people with film cameras slung around their necks. It may just be a fad for retro, but it was heartening to see and shows that the younger generation aren't always the ones to reject old technology. **Chris Johnson-Standley, Cheshire**



BACK CHAT

A lucky win leads to the rediscovery of some priceless photos for AP reader Maureen Osborne

FOR AS long as my husband James has banged on about wanting an expensive DSLR, I've whinged about my longing for a lovely new kitchen. A recent scratch card win meant we could afford both. As James gazed awestruck at his gleaming new Nikon D700, I set about organising my kitchen. When the fitters took out our 20-year-old units they found two boxes of Kodachrome slides lodged behind one of the cupboards. We've no idea how they got there, but talk about lost treasure! One set comprised Kodachrome 64 images from Christmas 1977, while the other was a family holiday in the Lake District in the summer of 1985.

When it comes to seeing life as it used to be, nothing beats a photograph. There stood my – now hairless – husband sporting a Kevin Keegan-style perm. Oh how I laughed – until we saw the shot of me wearing bright green flares so wide you could have used them to upholster an armchair. And the collars on James's shirts... oh dear. You only see clothes like that now at hilarious '70s-themed parties, so how incredible to recall that we used to feel like the bee's knees hitting the town dressed like that.

A rather poignant picture was of James's late dad sitting astride his beloved Triumph Tiger Cub motorcycle, on which he, also a keen photographer, toured Britain taking pictures. But the real treasure among the slides was images of our children taken on that Lake District holiday. Our son, now 30 and a father of two, was captured tucking into an ice-cream cone and sporting beautiful blond curls. As he now has a shaved head, tattoos and plays in a rock band, it's almost impossible to equate him with that little cherub in the photo. Our daughter, who's now 25, appears on the slides as a six-week-old screaming baby. Now a mum herself, she gave me the old 'Mu-um, do you have to?' when I showed the pictures to her husband. And why not? They're photos we hadn't seen or thought about for years and on which we couldn't put a price. And but for my new kitchen may not have seen the light for a good many more.

Thanks to the marvels of his film scanner and Photoshop, my hubby James has made some excellent-quality prints from them. Mind you, his language as he retouched the dust and scratches was not for the faint-hearted! Still, once he picked up his Nikon D700 a serene calm replaced the boiling anger. The trouble is, I'm now longing for a D700 myself. Short of working every hour for the next three years, it's not very likely.

So I must try my luck with another scratch card. When I'd bought my winning one James had warned, 'You'll never win on those things.' As I watch him purring with pleasure over his new toy, I have to resist the temptation to blurt out something he hates being told: 'You were wrong, pal!'



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Andy Rouse@AP

Thoughts from a wildlife photographer's world



THE LITTLE owl (*Athene noctua*) is Britain's smallest owl, measuring about 22cm long. It was introduced

into Britain in the 19th century and can now be found mainly in central and southern England and the Welsh borders. Its population is estimated to be between 5,800 and 11,600 pairs.

Adult males and females are similar in appearance, although the female is slightly larger. The upper body, wings and crown are grey-brown or brown with white speckles, while the underparts are whitish with brown streaks. Their eyes are yellow and are set beneath thick whitish eyebrows, and their legs and feet are feathered. Juveniles are similar, but lack white speckles on the crown.

Unlike most owls, little owls can often be seen during the day, perched on branches close to the trunk, fence posts or walls. When excited or alert, the little owl bobs its head up and down, a habit that helps it judge distance. Their flight is low and undulating.

However, like other owls they tend to hunt at night and at dawn, feeding mainly on insects and earthworms, but also small birds, amphibians and small mammals.

Both male and female emit a mewing 'kee-ew', while the male's song is a mournful hoot repeated every few seconds.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

A spot of detective work in a farmer's field brings rewards

A REAL HOOT



A WILDLIFE

photographer is part technomage and part nature detective; a mixture of classic sleuths such as Poirot,

Sherlock Holmes and Wexford all rolled into one dishevelled package. Interesting shoes aside, I don't see myself as a Poirot type. No, I am more Jack Regan of *The Sweeney*, complete with the dodgy car! I have learnt to be a great nature detective, piecing together lots of jigsaw pieces to complete the puzzle and finally give me the chance of a great shot. When it all comes together there is a great feeling of satisfaction, which is something I don't get from taking shortcuts. So I thought you might be interested in a tale of such detective work that has been taking place recently.

I love little owls, but since my move to Cardiff I have been suffering from a distinct lack of them. My persistence with the local community has finally paid off, though, and I met a very helpful local naturalist who started introducing me to some local farmers. With my newly bought iPad in tow to show some pictures, I went to meet each one and see what they had to offer. A few had little owl nests, but most were not suitable for photography as they were too dark, too high or just didn't offer me enough options. However, as I wanted to show the locals what I could do, I eventually chose a site that, though it wasn't ideal, would give me an interesting project.

I didn't get much from the first visit, apart from a pair of eyes peering at me from inside a tree trunk, so I decided to head home. On the way I passed a long stretch of wall and there, sitting on it, was a little owl. Pulling up further on, I checked the area with binoculars and saw a couple of likely trees where the owl might have a nest or even a roost.

I returned the next morning and set up on a hillside overlooking the wall, scanning the area with binoculars. My ears picked up the first clue—a hissing that to the untrained ear would just be the wind. Then I heard the characteristic noise of an angry little owl and there, sure enough, was the owl in one of the trees



The little owl was introduced into the UK during the 1870s and 1880s

screaming at one of the farm's dogs. Now little owls don't get all hot and bothered like this unless there is a reason to, such as a nest, so I knew I had struck gold. After a few hours I decided that the owl was nesting in the tree, albeit on the other side of the wall. I needed to get into the field, but fortunately the farmer already knew about me (local chatter), asked to see my iPad photos, then unlocked the gate and gave me a key!

I pulled my Land Rover into the field, with all the front windows covered with netting so my shape and silhouette could not be seen. I parked some 50 metres from the nest and waited. After a few hours of little activity (it was late by then), the owl appeared and sat on the wall staring at me before flying onto the ground. After a few comical jumps it pulled up a huge earthworm, turned and flew towards the tree. 'Hah,' I thought. 'Gotcha'. But instead of flying up to the tree the owl flew straight into the wall, literally straight into it. Looking through binoculars I could see the tiniest hole in the wall, just the same time when I heard the faint und of young owls calling to be fed. The nest was inside the wall itself, which was awesome. Over the next two weeks I visited regularly to get a complete set of the young

as their first visits out of the nest until they successfully fledged. This stage shows one of the owlets the nest entrance, and is proof that again that fieldcraft always triumphs over anything else. Rouse of *The Wildlife* is alive and kicking! **AP**



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PHOTO INSIGHT

In his first *Photo Insight*, Cathal McNaughton discusses the delicate nature of photographing a paramilitary funeral in Northern Ireland when tensions are high



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He will share his best press photography and reveal how he captures a subject in ways others haven't seen

AS A PRESS photographer, covering funerals is always tricky. The success of the shot always depends on proximity. The closer you can get to the family and the coffin (your main subject), the greater the chances of getting a more emotional picture. However, your ability to do this depends on two things: how many other members of the press are in attendance, and the circumstances surrounding the death.

When someone dies of natural causes, it's generally OK to get up close to your subjects. The atmosphere is more relaxed and the whole event is treated more as a celebration of the deceased's life. These funerals are more managed, meaning you can better anticipate what will happen and where you should be. When the circumstances surrounding the death are different, however, it can get chaotic.

I took this picture in 2000 at the funeral for a member of a Loyalist paramilitary group. The man in the coffin was Tommy English, who was murdered by fellow Loyalist paramilitary members. The people carrying the coffin are what's called a paramilitary colour party. The young girl framed between them is Tommy English's daughter.

The thing that stands out for me in this picture is that English's daughter is being framed by symbols of violence in Northern Ireland. There's the coffin and the paramilitary members in their full regalia with balaclavas, and then she is in the middle. She was only eight years old at the time, so she'll be 18 now, but so much has changed since then. There has been a ceasefire and the handing in of all weapons. In her lifetime she was able to see the end of all this trouble, but it was too late for her father. This picture has really taken on significance for me over the years because of this.

I was actually looking out for this picture

before I took it. I was trying to capture a picture of the coffin because you need to include that in the frame if you want your picture to be published, but you also need to show the grief. Getting family members or links to the deceased together in the frame, however, can lead to very 'unclean' images. They can look disjointed, with awkward spaces and gaps in the picture. So when covering a funeral such as this one you are looking for ways to compress the image and bring everything closer together. I use long focal lengths in these situations because they have the effect of bringing everything

closer together and help reduce much of the messiness in the background. Plus, using longer lenses helps you keep a distance and respect people's privacy.

On this day the background was particularly messy because masses of people were lining the streets to show their support. I wanted something nice and clean, but it was proving difficult to compose.

This was happening at a time when there had been a spate of killings, and tensions were running very high. I was a Catholic from Northern Ireland and had to go into the heart of Belfast's Tiger's Bay, a Loyalist stronghold, to take this picture.

© CATHAL MCNAUGHTON



To see more of Cathal's photography, or to book a place on one of his workshops and field trips, visit www.cathalmcnaughton.com



My offices at the time were only about a quarter of a mile away, but it was a world apart. I knew I couldn't hang about too long: I had to go in, get my pictures and get out quickly.

I tried a number of angles and saw the young girl walking beside the coffin. I could see in advance what was going to happen and figured she'd eventually walk between the paramilitary members carrying the coffin. I exposed for someone else who was walking on her side of the coffin so I could get an idea of what the exposure should be, and then I waited, tracking their movements with my lens. Sure enough,

she emerged between them. The moment occurred in a split second, but I managed to get the frame. By exposing for the people on her side of the procession, where the light was falling, I was able to darken the Loyalist figures in the foreground on either side of her. This helps her stand out in the frame and isolates the viewer's attention on her expression.

I was shooting on a Kodak Pro DCS 520, one of the early digital cameras. The conditions were terrible on the day, so I was shooting at ISO 1600, which on those cameras was very unstable. I was really taking a risk, but I needed to get that

picture. With breaking news, the conditions are never going to be ideal, even at a planned event like a funeral.

Often as a photojournalist you're torn between getting the picture and wanting to respect people's privacy. You may even feel like you shouldn't be there, but you develop an instinct for reading situations. You learn how to be respectful and do your job at the same time. Even at a funeral such as this, you may feel like you are intruding upon people's grief, but you have to remember that this is a well-known person and it has to be documented as for history. **AP**

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Need to know

How to get there

The two largest towns in the White Peak are Matlock and Buxton. Direct trains run from Manchester to Buxton. By car, take the A6 from Manchester towards Buxton or from Sheffield take the A625 towards Castleton. There is an extensive cycle network across the whole of the Peak District. Visit www.peakdistrict.gov.uk/ppd-cycle-trails-leaflet.pdf for details.

Where to stay

There are numerous places to stay that cater for all needs. The Devonshire Arms at Beeley (www.devonshirebeeley.co.uk) and The Peacock in Rowsley (www.thepeacockatrowsley.com) are two places you might like to try. Visit www.thepeakdistrict.info for more suggestions.

Where to eat

From locally produced food to more exotic cuisine, there is a whole host of eateries in the White Peak. Visit www.derbyshireuk.net/derbyshirefood.html for suggestions. If you are passing through the village of Bakewell, pop into the Original Farmer's Market Shop (<http://thefarmersmarketshop.co.uk>) for traditional food sourced within a 30-mile radius of the village.

Don't miss...

If you're looking for a family day out, Chatsworth Country Fair could be the answer. Set in the park at Chatsworth House, home to the Duke of Devonshire, the fair runs from 3-5 September. Expect hot-air balloons, vintage cars and a display by the Red Arrows. For more information visit www.chatsworthcountryfair.co.uk.

AP's guide to Britain's best photo locations.
This week... **The White Peak**

INSIDER KNOWLEDGE

raham Dunn

Age 36
Favourite photographers
Joe Cornish,

David Noton Favourite location The Peak District **Photographic approach** 'I like to recreate what is there in front of me and keep it as "real" as possible' **Website** www.grahamdunn.co.uk



IF YOU are planning a trip to the Peak District and head for the White Peak, you are in for a photographic treat. With its distinctive limestone hills and flourishing dales, White Peak offers a phenomenal range of photo opportunities among its 180 square miles.

There is a river on each side – the River Dove to the west and the River Derwent to the east – while the River Wye slices diagonally through the centre. Pockets of dark gritstone are scattered across the region and contrast with the lighter coloured limestone. Abundant meadows and pastures filled with flora and fauna

abound, and caves are tucked away deep in the landscape. There are also quarries, mines, ancient burial grounds, stone circles and other prehistoric sites of interest scattered across the White Peak.

Numerous walking and cycling trails cover the area, making it easy to navigate. The Limestone Way, with its scenic views, is one of the most popular. There is a lot to do besides the obvious walking, hiking and cycling, as other activities include pot-holing, hang gliding and hot-air balloon trips. Graham, who is based in nearby Sheffield, visits the White Peak as often as he can.



Reflection

Canon EOS 5D, 17-40mm, 1/5sec at f/20, ISO 50



The landscape in the White Peak is interesting on many levels and throughout the seasons there is always something exciting to photograph. I took this image at Cressbrook Dale on a bright September evening around 5pm. It is one of the more northern dales in the region and easily accessible from the north. Just around the corner is a limestone land-slit that is also worth exploring. This particular dale is often dry, so I was keen to

capture it in flood. Just after a heavy downpour there is a chance the dale will be flooded, although it's impossible to say by how much until you get there. On this occasion it was a calm day so the reflection in the pool of water is still and crisp. I've tried to use the wall on the left and the plants in the middle as gentle lead-in lines. These guide the eye to the valley in the distance where the lines intersect – roughly on a third – and form the focal point of the image.

Light on hill

Canon EOS 5D, 17-40mm,
1.3secs at f/20, ISO 50



One of the trickiest things in landscape photography is working out how the light

will be in certain places and at certain times of day. You may be lucky enough to stumble across a hilltop bathed in beautiful light, but research and preparation will put you at an advantage. I took this one early morning in November. Photographing the dales first thing in the morning can be tricky because the light doesn't always penetrate and you sometimes get dark shadows. I find later in the morning is often a better time. For this picture I'm standing on Parkhouse Hill in the Upper Dove Valley near a village called Earl Sterndale. You can see Chrome Hill in the distance. Parkhouse Hill is the remains of a reef knoll and was submerged under water hundreds of millions of years ago. I like the way the shadow falls just below and almost mirrors the hills in the distance.

Weir

Canon EOS 5D, 24-105mm,
2secs at f/22, ISO 50



This is Monsal Dale Weir on the River Wye, about 6km from Bakewell.

The weir is not far from Monsal Head, where there is a car park and pub. There is a path that weaves down a hill and if you follow this you'll come to the weir. A bridge is situated further downstream so you can move from one spot to another easily. Hawthorn and ash trees grow all around the weir, creating an idyllic spot for picture-making. There are a variety of good shooting angles. If you go further downstream, you can look up with the river flowing towards you and get a front-on view of the weir. You can also get good views of the weir from the top of the river. I took this image from a side-on view and tightly framed my shot. I tried to get as low as I could and stood on the edge of the bank. The long exposure emphasises the gushing water and I waited for the light to catch the trees and bank at the top of the frame.

Misty sky and sun

Canon EOS 5D, 24-105mm,
1/10sec at f/16, ISO 100



This is a view from High Whielden in the Upper Dove Valley, quite close to the image taken

from Parkhouse Hill. The elevated viewpoint demands a fairly steep climb, but it is worth it for the fantastic views. I took this on a frosty winter morning. There was a slight haze that softened the sunlight and made it easier to shoot into the sun. When photographing the dales I often use an ND grad filter to hold back the sky, but if I'm struggling to get a balanced exposure I'll take a range of exposures – perhaps one for the foreground and one for the sky – which I'll blend afterwards to recapture how the scene looked to my mind at the time. For a scene like this it is a case of arranging the network of fields so they become an interconnected canvas that is pleasing to the eye. The gate provides a useful stepping-stone that leads to the sun – the focal point of the image.

Mine in mist

Canon EOS 5D, 17-40mm,
1/5sec at f/13, ISO 50



The building is Magpie Mine near the village of Sheldon. The mine, which was active in the

19th century, used to produce lead. It closed for good in 1958. Fairly accessible from the main road via a farm track, it is possible to walk right up to the mine and explore the surroundings. The shafts are covered, but there is plenty of machinery that makes for great compositions. The chimneys are especially imposing against the sky. There is something rather eerie and ghostly about ruined buildings and I wanted to recreate this in the image. I've seen countless images of the mine bathed in beautiful golden light, but I wanted to make the most of the foggy day. The mine is engulfed in thick fog, but the silhouetted tree in the foreground is clearly defined. This creates an interesting tension nature and man-made elements are directly juxtaposed.

Animals grazing

Canon EOS 5D, 17-40mm,
1/6sec at f/20, ISO 50



The fields just above Cressbrook Dale are worth visiting. On a stormy day there are

often stunning views. If showers are forecast I'll try to catch the light between showers. Here sunlight illuminates the field, highlighting the grazing animals and 'lifting' the image. If the light doesn't play ball I'll look for a reflection or moody sky to give my composition a dramatic edge. In this case the clouds add an extra dimension and help to balance the composition. The jagged wall helps to capture the character of the region. I often use a large depth of field to maximise the expanse of the White Peak countryside. Focusing a third of the way into the frame, I use small apertures of f/18 or f/20 to ensure the image is pin-sharp throughout.

Neolithic tomb

Canon EOS 5D, 24-105mm,
2.5secs at f/18, ISO 50



This is Five Wells Chambered Cairn on Taddington Moor, one of eight chambered tombs

in the Peak District. It is a Neolithic tomb that was built between 4500 and 2000BC. From here you can enjoy views over the River Wye and beyond. I love photographing expansive landscapes but if there's

something man-made that

is part of the landscape I

like to work this into the

composition. On this

occasion the tomb is

placed in the centre of

the frame, which gives

it a commanding air.

Framed in this way the

textured rock stands out

against the pastel-coloured

sky. I took this at sunrise and it was a misty morning. The murkiness adds to the mystery of the place. I used an ND grad and a polarising filter to balance the contrast between the sky and monument.

INSIDER KNOWLEDGE
There are 50 hills in the White Peak and the highest point is Shining Tor at 559m (1,835ft)

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SPI SCHOOL OF PHOTOGRAPHIC IMAGING

TAR STUDENT

Michael Brewis

ENROLLED ON:
Diploma in Digital Photography
AGE: 46
EQUIP NT
Olympus E 62
DSLR; 1 42mm
and 40 150mm
lenses; Manfrotto
718B tripod



Student introduction

When did you first become interested in photography?

Having been born and bred in the fantastically photogenic county of Northumberland, I think it was inevitable that I would want to take photographs. I've had an interest in photography since finding out about the influence early photographers had on Impressionist artists during my A level art exams in the dim and distant 1980s.

This led to me buying a Zenith SLR soon after school and embarking on a photography evening course. The Zenith was very heavy, but I learned a lot. I then progressed to an Olympus OM 20 and spent many magical hours out and about taking photographs of Northumberland during the early 1980s. Then, the gift of a small digital compact camera three or four years ago rekindled my interest in photography.

What do you enjoy most about photography?

To me, photography is a great way of relaxing, particularly now that I am always looking for that special location or the best time of day for the lighting. Although I have had some of my images displayed in magazines, I do not aspire to become professional in any way. I just want to become better at a hobby I really enjoy.

Why did you decide to enrol on the SPI Diploma in Digital Photography course?

I enrolled on the Diploma course to gain a better understanding of the technical aspects of my own camera and its capabilities, so I can get the shots I want direct from the camera rather than tinkering with them at a later stage on my computer. The feedback I received from the first module was really helpful and has already challenged the way I feel about my shots to date and how I want to approach them in the future.

What is your proudest moment in photography?

To date, my proudest moment in photography is having a full page image displayed in *North East Life* magazine. However, my main delight is having family or friends ask for a print of one of my photographs.

Where is your favourite location to take photographs?

Being a true Northumbrian, I consider myself very lucky to live on the doorstep of a fantastic coast, with wonderful castles, lots of history and limitless landscapes. My favourite location, though, is the coastal area around Cresswell and nearby Druridge Bay in Northumberland. The scenery is breathtaking and it's always virtually deserted but don't tell everyone about this beautiful secret!



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At the heart of the image

Summing up

WE SAY: Michael's images are not bad at all, but we think he should try to put more effort into photographing his subjects in the best possible light first time round and then doing just minor adjustments on the computer. While it is true that a great image can be improved, a bad one cannot. Sometimes you can get away with more drastic modifications, and portraiture is an area where more aggressive editing can be successful as it is easier to stray from reality with such shots. Landscapes, however, should be recorded as accurately as possible, otherwise we might as well turn up with a paintbrush and canvas rather than a camera. If Michael can apply this philosophy to most of his landscapes (only deviating when he feels there is a good reason to do so), then we feel his work would be much improved. His self-assessment was also good, with a nice mixture of positive and negative comments about his own work.

To enrol or for more information visit www.amateurphotographer.co.uk/spi

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I i good tim

Landscape photographer and member of the Irish Professional Photographers Association, **Peter Cox** explains the technique behind time-lapse photography

WE LIVE in an exciting time for photography, one aspect of which is the blurring of the lines between still and motion pictures. An area of this convergence that is of particular interest to still photographers is time-lapse photography, which is the art of compressing a long period of time into a shorter one during playback. It entails setting the camera up to take images one after the other, waiting a specified interval between each one. The results can bring a scene to life in a way that a still photograph cannot.

You don't need much extra, or specialist, equipment for time-lapse photography. For instance, an entry-level DSLR is just as capable as a top-end model. However, you will need a very sturdy and stable tripod; any camera movement during the time lapse will be very visible, so you want one that won't shift or vibrate if, say, the wind is blowing during your shoot.

The one thing you need that you may not already have is an intervalometer, a programmable cable release that lets you instruct the camera to take one exposure every so-many seconds. This is a critical item, as without it you'll not only be bored silly pressing the shutter every few seconds for an extended period, but you won't be able to keep to an exact schedule and the time lapse will run at an uneven pace.

Finally, as you'll be taking lots of images, battery power is going to be an issue. Make sure you have a fully charged battery with you, along with an accessory battery grip for the camera so that you get to use two batteries at the same time, leading to longer shooting times. You don't want to have to swap batteries mid-shoot, because doing so will cause visible jumps in the final playback. I also switch off the automatic image review on my camera before starting a time lapse, as the LCD screen uses the power you need to make the images.

CAMERA SETTINGS TO USE

For this article I'm going to talk about time lapses that don't involve radical changes in scene brightness (in other words, not at dawn or dusk). With this in mind, camera settings are pretty straightforward.

Shoot in manual, with each exposure the same as the last, otherwise you'll get flicker when playing back the movie. Your shutter speed should be relatively slow so that any moving objects in the time lapse are slightly blurred. If not, the final playback may appear jittery. A good rule of thumb is to have the shutter speed set at half your interval time. So, if you're shooting at a 4sec interval, your shutter speed should be around 2secs.

Doing this in the middle of the day would

require using the smallest available aperture and the lowest ISO. If that's not enough, then a neutral density (ND) filter can be used to cut down the intensity of light reaching the sensor and allow a longer exposure. If you don't have any ND filters, then just slow the shutter down as much as possible without compromising the exposure and you should be fine. You'll also want to set your white balance manually (or shoot raw files and normalise the white balance across all the images in post-production).

You'll need to set your focus to manual, as you don't want the camera refocusing for every shot. Autofocus where desired for the first shot, then switch to manual and be careful not to move the focus ring accidentally.

CHOOSING EXPOSURE

It's important to try to anticipate what is likely to happen to the available light during the time lapse. If it's likely to get brighter, you need to set your initial exposure to be a little darker than you might if taking a single image. If you don't allow some leeway and, say, the sun comes out from behind clouds, then the image will be overexposed and you'll lose detail in the highlights. Likewise, if it's likely to get darker, set your initial exposure to be quite bright.

LOCKING THE APERTURE

One thing that surprised me when I shot my first time-lapse photograph was that even though I used manual-exposure settings, there was still a noticeable flicker in





‘Your movie will play back at about 25 frames per second, which means that 1,500 frames will give you 1min of footage’

the playback. This, I discovered, is largely due to the aperture. In modern cameras the aperture is electronically controlled, which means it closes down to the desired setting just before exposure. Unfortunately, there is a slight margin of error, and it doesn't end up the exact same size every time. This is not a problem for still photography, but it is a big one for time lapses.

The solution is either to use an older lens with a mechanically controlled aperture, or to do something to lock the aperture in the lens you have. On the Canon EOS 5D Mark II that I use, the way to do this is to set the desired aperture, press the depth-of-field preview button and, while holding it down, unlock the lens and rotate it so the electrical contacts are no longer touching. Then, when you release the depth-of-field preview button, the aperture stays at the set size and won't move again until you relock the lens.

Be careful if you do this, though, because if you forget that it's not securely locked, there's a risk the lens could fall off the camera when you put it away.

PICTURE QUALITY SETTINGS

I'm normally a big advocate of shooting raw files, but with time-lapse photography the final resolution are much lower than is normal for still imagery: Full HD video is 1920x1080 pixels, which is just over two

million pixels. You're also shooting a lot of images, so at full resolution you'll fill up your memory cards pretty quickly.

The solution is to shoot lower resolution JPEGs. You need these to be at least 1920x1080 pixels, but a bit more is desirable if you want pans or zooms in your final movie.

Another option, and one that I use, is a lower resolution raw file format, if your camera supports it. Many cameras bought post-2009 have this facility. On my Canon I can specify a 5MP raw file rather than the usual 21MP. This allows me to leave the white balance on auto and correct it later in post-production. It also preserves as much quality as possible in the source images.

HOW MANY IMAGES?

How many images you take is a crucial decision. You have three things to consider: how much real time do you want to pass, how long do you want the final movie and how quickly do you want things to move in the final movie? If you want a full day to pass but only want a 30-second movie, then everything will go quickly. If you want a two-minute movie but only want to capture an hour of real time, then things will move slowly.

The thing to remember is that your movie will play back at about 25 frames per second. This means that 25 individual photographs give you one second of footage. So 1,500 frames will give you one minute of footage, or 750 frames for 30 seconds. That's an awful lot of photographs.

Make sure you can get as many frames as you need to take on one memory card – you don't want to have to swap halfway through.

A key concept is that (within a specific time frame) the more frames you take, the slower

the action will move. For instance, if I take a frame every two seconds for an hour, I get 1,800 frames, which equals 72 seconds of footage at 25fps. If I do the same time lapse, but this time take one frame every four seconds instead, I get just 900 frames, which equals 36 seconds of footage.

In both examples, the same amount of real time has passed, but in the second one everything moves more quickly because it's a shorter movie.

You need to decide what works best for the scene you have in mind and its intended use. Is it going to be cut together with other footage into a larger composition or is it going to stand alone? Are you trying to convey speed or something more relaxed?

Once you have your images on the memory card, you have to put them together into a movie. The simplest way to do this is to buy a software program such as QuickTime Pro, which will accept a sequence of images, compress it and save it to something that can be put on the web.

Your basic steps to create a standalone clip are to create copies of your source images in whatever aspect ratio you want the final movie to be (16:9 is a good choice). Open up QuickTime Pro and select the 'Open Image Sequence...' option. Select the first image in your sequence and it will ask you for the desired frame rate. Select whatever is appropriate (25fps in Europe, 29.97 or 30 in the United States) and continue. It will churn away for a while, and then show you your movie.

You'll need to export it to save it. Choose the appropriate settings (selecting Export for Web will give helpful presets) and upload it to your favourite video-sharing site. **AP**

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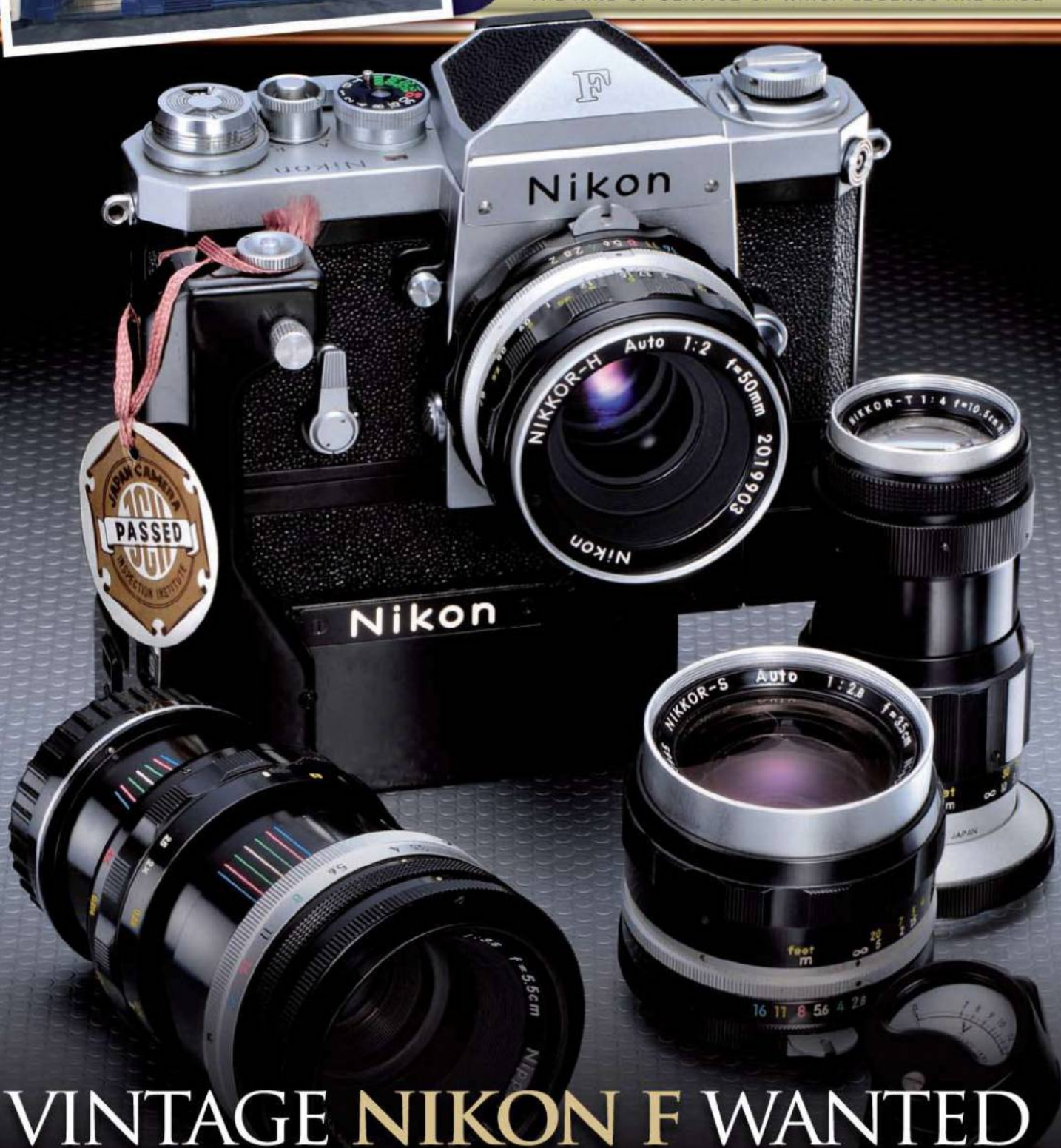
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Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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V-J Day in Times Square

Alfred Eisenstaedt's photograph of two ordinary Americans celebrating the end of the Second World War summed up the feelings of a nation, writes **David Clark**

Although the four frames on the contact sheet are similar, 'only one is right, on account of the balance', said Eisenstaedt

IT IS fair to say that 1945 was perhaps the most significant and momentous year in the history of the 20th century. The Second World War was rapidly drawing to a close and the Allies were advancing through Europe, defeating what remained of the German Army. Concentration camp survivors were liberated, Germany was bombed into a final surrender and Hitler committed suicide.

The war in the Pacific continued until August, when the US Military took the drastic step of dropping atomic bombs on the Japanese cities of Hiroshima and Nagasaki. On 14 August, President Harry Truman announced the Japanese surrender and the day became known as Victory in Japan Day (V-J Day).

As the crowds began to assemble on the streets of New York to celebrate the end of years of war, Alfred Eisenstaedt was out in the city with his camera, aiming to capture images of ordinary people on this momentous day.

Eisenstaedt was then in his mid-40s and had led a colourful life. After being born in Prussia and brought up in Berlin, he had fought for the German Army during the First World War and been wounded in battle in 1917. After the war he worked as a belt and button salesman in Berlin for ten years. However, in the mid-1920s he took up photography and soon began selling his pictures to the German newspaper *Berliner Tageblatt*.

Photography became his full-time career in 1929 and he subsequently worked for several European magazines. After

suffering the oppressions experienced by other Jewish citizens in Nazi Germany, he emigrated to the US in 1935 and, a year later, became one of the first four photographers hired to work for *Life* magazine. He was on assignment for *Life* as the events of V-J Day unfolded.

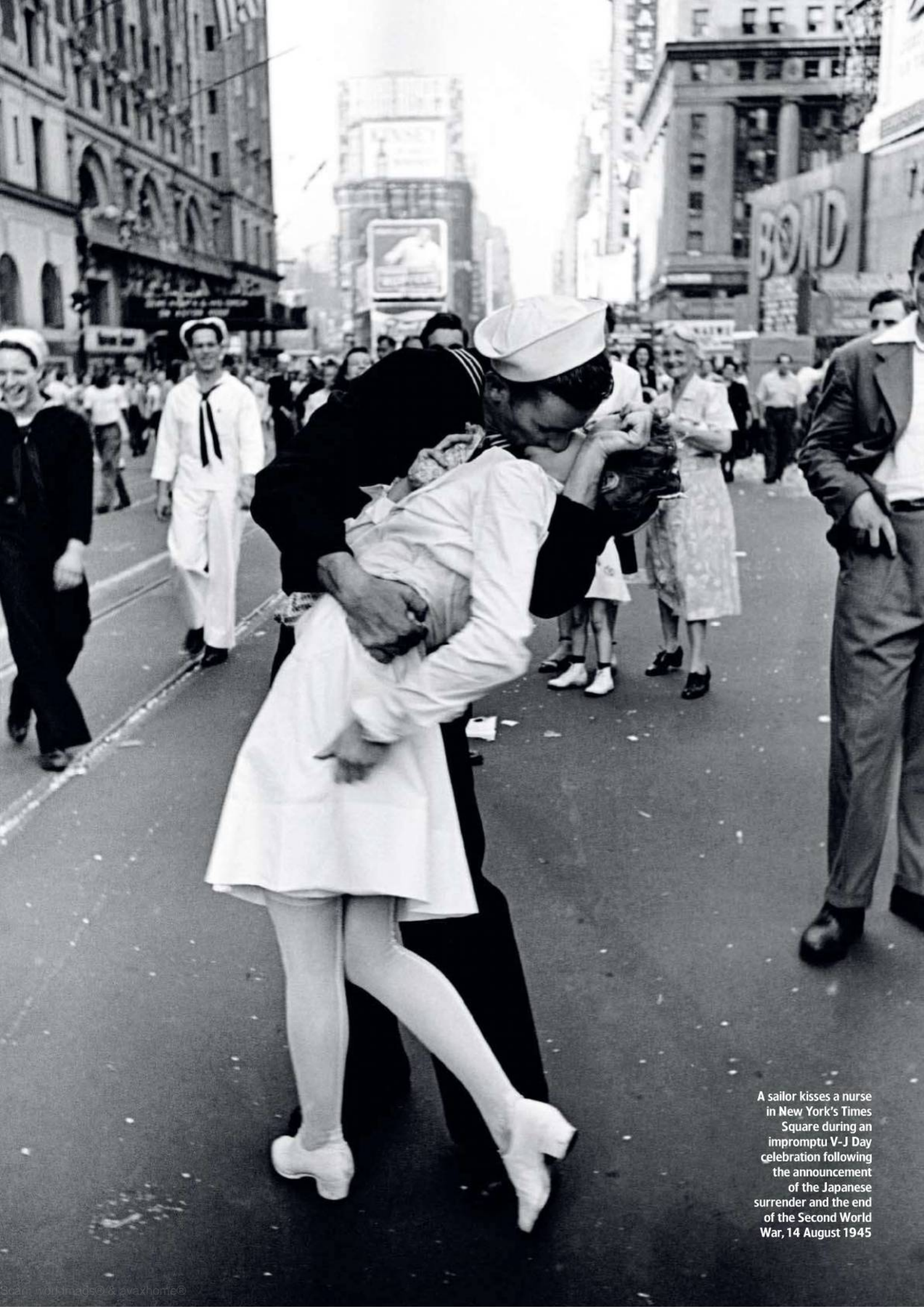
Eisenstaedt specialised in capturing candid pictures of people and was among the first generation of professional photographers to use a Leica. His diminutive size (he was 5ft 4in/1.6m tall) helped him remain unobtrusive as he worked among the crowds. As he witnessed the day's chaotic and euphoric scenes, he noticed one sailor running along the street kissing every woman he saw. 'Whether she was a grandmother, stout, thin, old, didn't make a difference,' Eisenstaedt said. He recalled what happened next in his book *Eisenstaedt on Eisenstaedt* of 1985.

'I was running ahead of him with my Leica, looking back over my shoulder, but none of the pictures that were possible pleased me,' he wrote. 'Then suddenly, in a flash, I saw something white being grabbed. I turned around and clicked the moment the sailor kissed the nurse. If she had been dressed in a dark dress I would never have taken the picture. If the sailor had worn a white uniform, the same. I took exactly four pictures. It was done within a few seconds.'

By looking closely at the contact sheet of these four frames (left), we can see that Eisenstaedt remained in the same position as the couple passionately kissed, watched by passers-by. The four frames are similar, but,

'I turned around and clicked the moment the sailor kissed the nurse'





A sailor kisses a nurse in New York's Times Square during an impromptu V-J Day celebration following the announcement of the Japanese surrender and the end of the Second World War, 14 August 1945



Alfred Eisenstaedt, photographed in 1947 with his Leica camera while on assignment for *Life*

for Eisenstaedt, one of them was clearly the best. 'Only one is right, on account of the balance,' he said. 'In the others the emphasis is wrong – the sailor on the left side is either too small or too tall.'

In common with many other pictures that we now consider 'iconic,' the significance of Eisenstaedt's V-J Day picture was not immediately recognised. When it was published, it didn't appear on the cover but was tucked away on page 27.

Yet as time passed, Eisenstaedt's picture became the definitive V-J Day image. It captured two young Americans celebrating the end of the war in the famous setting of Times Square. It was also artfully composed and the couple's pose was exuberant but graceful. However, one of the most important factors was that the faces of both the sailor and the nurse were obscured. This made it less a picture about those individuals and more symbolic of the outpouring of joy and relief experienced by millions on that day.

After shooting the image, Eisenstaedt simply carried on shooting pictures of other people and didn't take the couple's name. It wasn't until the late 1970s that Edith Shain wrote to him, saying, 'Now I'm in my 60s, it's fun to admit that I'm the nurse in your famous shot.' Eisenstaedt subsequently visited her at her home in California and

photographed her with her family for *Life*. This sparked a search for the sailor, but despite more than 20 men coming forward, none of them has ever been definitively identified as the man in the picture. Shain died on 20 June, 2010, aged 91.

Eisenstaedt went on to work for *Life* magazine until 1972 and his photographs were used on the magazine's cover more than 90 times. He died in 1995, at the age of 96. Despite working on over 2,500 assignments for *Life*, and photographing the world's major statesmen, artists and entertainers, his spontaneous image of two ordinary Americans kissing on the street remains his most famous photograph. **AP**

BOOKS AND WEBSITES

Books: For the stories behind more of Eisenstaedt's images, see *Eisenstaedt: Remembrances*, published by Little, Brown & Company and *Eisenstaedt on Eisenstaedt*, published by Abbeville Press. Both are available on www.amazon.co.uk.

Websites: There is no official Alfred Eisenstaedt website, but the Wikipedia entry on Eisenstaedt has general information on his life, a section on the V-J Day photo and a list of links. A more detailed biography of the photographer is available on www.answers.com.

Events of 1945

22 January

Franklin D Roosevelt is inaugurated as US President for an unprecedented fourth term

27 January

Nazi death camps at Auschwitz and Birkenau are liberated by Soviet forces

4 February

The Yalta Conference begins, at which Roosevelt, Churchill and Stalin discuss the reorganisation of Europe after the war

13-15 February

The Royal Air Force bombs Dresden in Germany, unleashing a firestorm that kills tens of thousands of people

12 April

President Franklin D Roosevelt dies suddenly and is replaced by Harry S Truman

30 April

As the Red Army approaches Berlin, Adolf Hitler and his wife Eva Braun commit suicide

2 May

Berlin falls into Soviet hands and soldiers hoist the Red Flag over the Reich Chancellery

8 May

The end of the Second World War in Europe is celebrated on V-E Day

1 July

The Allied occupation forces divide Germany

6 August

The United States drops an atomic bomb on Hiroshima, Japan. Three days later, a second atomic bomb is dropped on Nagasaki

14 August

President Truman announces Japan's surrender in a radio broadcast and the date becomes known as V-J Day

2 September

The Second World War formally ends as Japanese representatives sign the documents of surrender on board the *USS Missouri* in Tokyo Bay

'Now I'm in my 60s, it's fun to admit that I'm the nurse in your famous shot'

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18-250 f3.5/6.3 DiII	£299.90	70-200 f2.8 Di	£649.00
18-250 white stocks last		70-300 Di	£129.95
18-270 DiII VC	£418.90	90 f2.8 macro	£337.95
28-75 f2.8 Di	£356.90	200-500 Di	£829.95

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GEO E530 Tripod £199.00

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Slik Pro 340BH Tripod £199.00

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82mm	£60.95	£68.95	£159.95

Hoya UV-Circular Polariser

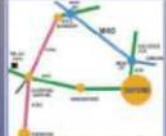
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58mm	£33.99	82mm	£69.99

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Finders keepers

If you're struggling to set up successful still lifes, why not go in search of ones that already exist? **Lee Frost** tries his hand at shooting 'found' compositions

IF THERE'S one subject photographers struggle with more than most, it has to be still life – and I'm no exception. What makes it tricky is the fact that unlike landscape, architecture and portrait photography, where the subject matter is already there in front of you, with still-life photography you start out with a blank canvas. Creatively, the world is your oyster – you can put whatever you like on that canvas, compose it however you like, light it however you like. Fans of still life see this as a huge bonus because it gives them ultimate control over their work from start to finish, but for most of us there are simply too many decisions to make and we end up either with a frame full of confused clutter or a headache. Usually both in my case.

Having realised that I'm simply not cut out for constructed still lifes, I decided to go in search of shots that other people, or Mother

Nature, had already created without even realising. It worked. No more worrying about what to shoot, or how to arrange the props to create an interesting composition – just shoot what you find, as you find it.

WHERE TO LOOK

Places where you tend to find clutter and junk make perfect hunting grounds for the found still life. For instance, a garden shed can be a real Aladdin's cave of rusting tools covered in cobwebs, stacks of old terracotta plant pots, tins of screws and nails. Abandoned buildings are worth checking out, too; deserted cottages and farmhouses are commonplace in remote areas and often have lots of possessions still inside that haven't been touched for decades. It's the same with old hospitals and factories, but beware of the dangers and the fact

Lee found this old bottle on a window ledge in an abandoned house in Tuscany, Italy

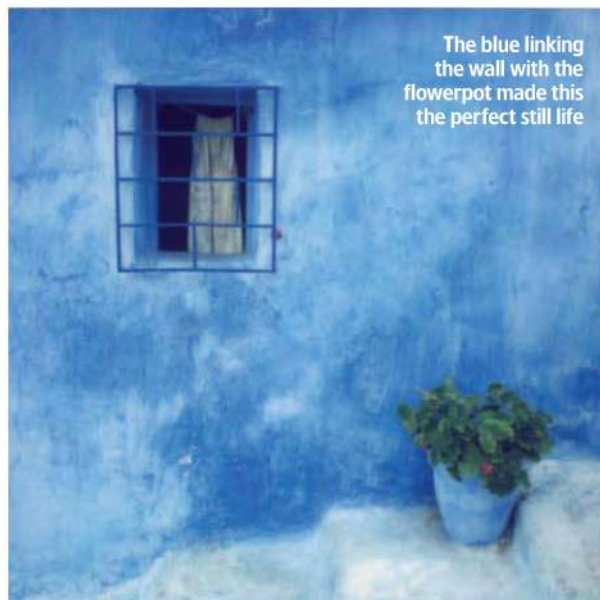
that you may actually be trespassing.

If you live in an old house, take a look in the loft, where unwanted items are sent to a forlorn exile. After years gathering dust in the dark they could suddenly be highly photogenic – old toys, piles of books or magazines, ancient vinyl records that no one plays any more, tatty old suitcases and so on.

If you are away from home or abroad, markets and souks are worth checking out. The items on sale are often arranged in such a way that they create instant images so all you have to do is point and shoot. It's not only inanimate objects that make interesting subjects, either. I love to explore fish markets when I'm on my travels – the more primitive and smelly the better – and over the years they've been the source of many great images.

Continuing the fishy theme, harbours and boatyards are also worthwhile hunting grounds. Here you'll come across piles of fishing nets, lobster pots, coils of old rope, rusty anchors and chains. The older the place, the more characterful the details are likely to be.

For natural rather than man-made found still lifes, you could do a lot worse than go for a wander along a beach. Living by the coast, this is a regular activity for me and I rarely come back with an empty memory card. For instance, the colours, shapes and textures in sea-worn rock offer enormous potential, as do the patterns created by pebbles and



The blue linking the wall with the flowerpot made this the perfect still life



Lee discovered this lone chair in Tuscany, Italy, which he shot using only window light



Above left: Lee found these baskets and knick-knacks in a fisherman's hut in Beadnell, Northumbria

Right: Even dead fish make good still lifes, such as this fresh catch in Zanzibar

Left: Pebbles and boulders can make nice abstract still lifes, such as this scene from Spittal Beach, in Northumbria



boulders. Meanwhile, ripples in the sand can also make interesting images, along with flotsam and jetsam. Aside from that there's driftwood, dead birds, skeletal fish remains, sea urchins, seashells – the list goes on.

Ideally, shoot your found still life in available light. Daylight streaming in through windows, open doors or holes in walls and roofs is ideal for interior shots, especially when it's reduced to narrow shafts that pick out specific details and plunge everything else into shadow. The soft, low-contrast light of overcast days also works well outdoors, particularly on natural still-life images.

Leave your flashgun at home – its light is hard and unforgiving and will destroy the atmosphere of the situation unless you bounce or diffuse it. You're much better off mounting your camera on a tripod and using long exposures to work in the available light. The images you produce will be much better for it. But if you prefer to handhold, simply hike up the ISO of your digital camera. I happily shoot at ISO 3200 when necessary, and the grainy effect this produces can enhance rather than spoil a still-life image.

'Places where you tend to find clutter and junk make perfect hunting grounds for still lifes'

CREATE YOUR OWN

Although the whole idea of found still-life photography is that you shoot things you happen upon, there's no reason why you can't give yourself a head start by setting up the makings of an interesting image, then leaving it to evolve.

For example, you could arrange some old keys or other metal objects, then leave them outside in the elements to rust. Or how about taking a bunch of dead flowers and leaving them outdoors on a winter's night so they end up covered in frost?

Taking this idea a step further, you could actually entomb subject matter in ice – leaves, flowers and so on – by arranging them on a tray, then pouring water over them and leaving them in deep freeze for a few hours. If the result is an interesting image, it doesn't matter how you create it.

CAMERA MATTERS

You don't need a top-of-the-range DSLR, either. Admittedly, I do use a Canon EOS-1Ds Mark III as my main camera, but for found still lifes a digital compact is ideal, and as it's small enough to carry everywhere you can use it to capture subjects you stumble upon by accident. I've also taken some great still-life shots using a Holga 'toy' camera, old Polaroid SX-70 cameras – although the instant integral film isn't easy to get hold of any more – pinhole cameras, even the camera in my iPhone when I've been desperate!

In terms of composition, go with your instinct. The hard bit – putting objects together – has been done for you, so all that remains is for you to decide how to frame what's there. Exclude anything that doesn't contribute to the main composition by adjusting focal length or moving closer. There are no 'rules' when shooting found still lifes, so if adding more elements, taking some away or re-arranging what's there will improve the composition, do it! The most important thing is to keep things simple, because simplicity is the essence of still-life photography. **AP**

Canon



1 Sean Slevin
Co Wexford, Ireland **40pts**
Canon EOS 5000, 28mm, 1/5sec
at f/16, ISO 400

♦ Sean had the idea for this image in his mind ever since he saw the 2002 film *Long Walk Home* (aka *Rabbit-Proof Fence*). He wanted to show the sparseness of the landscape (actually his bedroom) and a strong sense of scale in close proximity. Placing his camera on the floor, he set the self-timer and held various poses for 20 minutes in natural light. Next he photographed a dead moth that he found and merged the two images in Photoshop.

Judges say Brilliantly planned and executed, everything about this image works – the light, the angle, the clean background, the juxtaposition of the two subjects. Sean is a very talented photographer



2



2 Eric Sugijono
Indonesia **38pts**
Canon EOS 400D, 85mm, 1/125sec at f/1.8, ISO 400

♦ Eric took up photography just two years ago when he joined a photography club in his faculty of medicine at the University of Indonesia. He took this picture

while doing social work at a village on West Java. 'The boy was crying while being circumcised, and his mother tried to comfort him by hugging him and saying prayers,' says Eric. 'The emotion of the child and his mother was very moving, so I took some pictures.'

Judges say Eric's tight frame emphasises the closeness of this moment and the bond between the two. Very well seen





Third
prize

3 Rob Deyes
Hull **38pts**
Canon EOS 5D, 100mm & 25mm
ext tube, 1/4sec at f/5.6

◆ Rob had been thinking about his entry for our *Close To You* round, but was short on ideas. The idea finally came to him when his girlfriend was doing some coursework. 'She was reading a book when the pages kept spreading out like a fan,' he recalls. 'I kept watching for a while thinking... close to you! The very next day when she was at work I took the picture.' **Judges say** Rob has created a very interesting graphic abstract with nice symmetry using a common household item. We like the tiny frame of blue at the bottom, holding it all together

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APOY 10

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

We saw a number of stunning bugs and bug's-eye views in our *Close To You* round

Sean Slevin, of Co Wexford, Ireland, wins first place in our **Macro and close-up** round of APOY 2010. Sean will receive Canon's EOS 50D and EF-S 60mm f/2.8 macro USM lens kit, worth £1,399.99. The EOS 50D features a 15.1-million-pixel APS-C CMOS sensor, Digic 4 processor and captures 6.3 frames per second with continuous bursts of up to 90 JPEGs. It also offers a sensitivity range of up to 12,800, making it perfect in low-light conditions. The EF-S 60mm f/2.8 macro USM is the first true macro lens in the EF-S series. It has an effective focal length of approximately 96mm in 35mm format, and offers high corner-to-corner resolution, contrast and image quality.

Our second-placed winner is **Eric Sugijono**, of Indonesia, who will receive Canon's 14.1-million-pixel PowerShot SX210 IS compact camera, worth £359. With a 14x wideangle optical zoom and Canon optical image stabilizer, smart auto and face detection, plus full manual control and HD movies, the PowerShot SX210 IS combines power with style.

Rob Deyes, of Hull, finished third in the round and receives Canon's 12.1MP PowerShot A3100 IS, worth £159. This slim compact camera packs a big punch, boasting a 4x optical zoom with optical image stabilizer, motion-detection technology, smart auto and easy modes, super vivid and poster effect and capability for VGA movies

Amateur Photographer of the Year 2010

We're now two-thirds of the way into APOY 2010, and the competition is getting fierce. It's still very much anyone's game with our top ten on the leader board. Even if your image isn't in this week's top 30, though, it very well could be next month so keep on submitting your images!

With his first-place finish this round, **Sean Slevin** inches closer to number one. Meanwhile, **Martin Greškovič** takes over the top spot from **Dan Deakin**. Watch out for the results of our current round, **Wish You Were Here**, in AP 25 September.

1	Martin Greškovič	184pts	6	Ricardo Alarcon	113pts
2	Dan Deakin	169pts	7	Paul Whiting	109pts
3	Sean Slevin	155pts	8	Michael Lainchbury	108pts
4	Lee Jeffries	135pts	9	Michael Marsh	107pts
5	Adrian Hall	118pts	10	Jan de Brauw	105pts





4 William Harvey Surrey 37pts

Canon EOS 500D, 100mm macro, 1/100sec at f/4.0, ISO 200

Stag beetles fighting **Judges say** A rare, dramatic moment, expertly captured. You don't get many frames to get these right, but William has pulled it off

5 Krzysztof Melech Wiltshire 37pts

Nikon D300, 105mm macro, 1/60sec at f/9

Great green bush cricket **Judges say** While stunningly close and full of sharp detail, what intrigues us here is the artful use of lines and symmetry

6 Thomas Wright Oxfordshire 37pts

Canon EOS 40D, 60mm macro, 0.8sec at f/16, ISO 100, Canon Speedlite 580EX Mark II flash at 1/64 power

'Final stage of a water droplet splash' **Judges say** This abstract couldn't have been easy to make, and Thomas fired his shutter at the precise moment to capture these eloquent shapes

7 Tibor Somodi Hungary 37pts

Canon EOS 350D, 50mm, 1/100sec at f/2, ISO 100

'Close-up of model's eyes while testing a new 50mm lens' **Judges say** A mysterious and captivating image with a wonderful range of tones. Very well conceived and executed

8 Mike Travers West Yorkshire 37pts

Mamiya RZ67, 140mm macro + ext tube, 1/125sec at f/22, Kodak Ektachrome 64

Swallowtail butterfly on thistle **Judges say** Mike has captured stunning detail, which is emphasised by his black background

9 Adam Hirons Devon 36pts

Canon EOS 40D, 24-70mm, 1/90sec at f/2.8, ISO 800

Portrait of Adam's dad **Judges say** Perfect lighting provides textures and vignetting that frame the face in the style of Chuck Close. This may be Adam's best picture so far this year

10 Tomasz Skop Dorset 36pts

Nikon D300, 180mm, 1/60sec at f/10, ISO 500

Butterfly at Longleat **Judges say** You almost need to see this picture at 100% to fully appreciate how much detail Tomasz managed to capture. Very well done

11 Laura Porter Edinburgh 35pts

Canon EOS 400D, 18-55mm + ext tube, 1/8sec at f/1.8, ISO 100

'Still life with extension tube to get shallow depth of field' **Judges say** Laura has captured stunning colour and timed her exposure perfectly to capture that lone drop

12 Lee Jeffries Greater Manchester 35pts

Canon EOS 5D, 24mm, 1/250sec at f/6.3, ISO 100

'Two kids I spotted playing football' **Judges say** Lee's penchant for getting ultra-close to his subjects works to great effect here. The framing is wonderful, and we love the boys' expressions

13 Paul Whiting Hampshire 35pts

Canon EOS-1Ds Mark II, 100mm & ext tube, 1/6sec at f/2.8

'Thistle, very close-up' **Judges say** A stunning close-up with lots of contrast that gives the image a 3D quality

14 Ricardo Alarcon Gloucestershire 35pts

Nikon D700, 35mm, 1/50sec at f/1.8, ISO 3200

'Close-up of my son in his car seat' **Judges say** Ricardo's son opened his eyes just as he was taking this picture, and the expression is priceless. The lighting and skin tones are perfect

15 Barry Young Wiltshire 34pts

Olympus E-1, 35mm macro, 1/500sec at f/5.6, ISO 200

'Filigree and silk' **Judges say** Barry cleverly shot this from an overhead view to get a nice pleasing white background

16 Ian Webb Swansea 34pts

Canon EOS 450D, 18-55mm, 1/125sec at f/1, ISO 200

Light reflecting off Ian's dinner plate **Judges say** Perfect light, exposure and perspective – Ian's image is flawless. We love the drop that's just about to fall into its own reflection

Round 6 results Macro and close-up

- 17 Kim Benson** Oxfordshire **34pts**
Canon EOS 400D, 18-250mm, 1/40sec at f/8, ISO 400
Piglets in a row **Judges say** A very well-seen image. Kim's tight frame emphasises the lines and shapes in an abstract way
- 18 Agnes Bodor** Washington, USA **33pts**
Nikon D300, 1/400sec at f/20, ISO 500
Hummingbird **Judges say** Hummingbirds are notoriously difficult subjects, but Agnes has managed the perfect shot
- 19 Simon Robinson** Kirkcudbrightshire **33pts**
Fujifilm GX680, 100mm, Ilford Pan F
Poppy **Judges say** We like Simon's tight frame, and the sidelighting has created some wonderful textures on the flower
- 20 Marcos Minuchin** New York, USA **32pts**
Canon EOS 30D, 100mm, 1/15sec at f/5.6, ISO 100
'Recession reaches all the way to a galaxy far, far away' **Judges say** What's not to love about this – humorous, painstakingly created and technically superb. May the Force be with Marcos
- 21 Michal Wojczulis** West Yorkshire **32pts**
Nikon D40, 30mm
'In safe hands' **Judges say** A great use of black & white. Had the subject not been wearing a black shirt for the perfect background, this wouldn't have had as much impact
- 22 Mirela Bogdan** London **32pts**
Canon EOS 450D, 18-55mm, 1/200sec
'Me in colourful make-up, a red wig and black veil' **Judges say** A well-conceived idea that has been perfectly executed. We love the light and how the veil adds texture
- 23 Monique Simons** Koh Samui, Thailand **32pts**
Nikon D300, 90mm macro, 1/250sec at f/4, ISO 200
Handmaiden moth **Judges say** Perfect composition, wonderful colours – Monique has made one of the most beautiful images of this round
- 24 Adrian Reynolds** Norfolk **31pts**
Canon EOS 7D, 65mm macro & macro flash, 1/125sec at f/8, ISO 200
'Median wasp queen feeding on fennel' **Judges say** This fantastic, in-your-face portrait makes it seem like the insect is leaping out of the frame at you
- 25 Alan Perkins** Hampshire **31pts**
Canon EOS 7D, 100mm, 4secs at f/16, ISO 100
Close-up of daffodil **Judges say** We've all seen daffodils, but Alan has found a creative angle to make this colourful abstract
- 26 Mark France** London **31pts**
Nikon D300S, 105mm, 1/125sec at f/7.1, ISO 320
'Common mormon butterfly' **Judges say** By using clean, bold colours in his background, Mark has given extra lift to this amazingly sharp insect
- 27 Simonas Valatka** Vilnius, Lithuania **31pts**
Canon EOS 400D, 17-70mm, 1/13sec at f/7.1, ISO 100
Frogs **Judges say** Simonas has found an excellent low vantage point to give us the frogs' perspective
- 28 Dhrubasis Pramanik** India **31pts**
Nikon D200, 105mm, 1/100sec at f/5.6
'Hen brought to a local market in Kolkata' **Judges say** Stunning sharpness and bold colours in this technically superb image
- 29 Dexter Maneja** Cebu City, Philippines **31pts**
Nikon D40X, 18-55mm, 1/125sec, ISO 200
'Water drop on grass taken using a reversed lens method' **Judges say** We love the light and cool colour temperature in Dexter's image
- 30 Elaine Hagget** Wrexham **31pts**
Canon EOS 40D, 90mm macro, 1/125sec at f/9, ISO 200
Adonis butterfly **Judges say** Elaine has captured exquisite detail, getting even the fine hairs stunningly sharp



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APappraisal

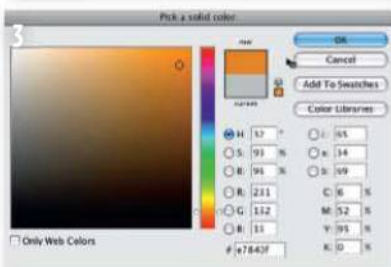
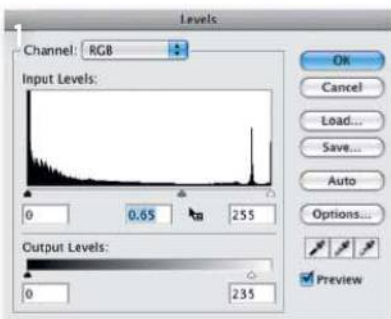


Expert advice, help and tips from AP Editor **Damien Demolder**

Original



Edited



Gate at sunset Steven Lucock

Canon EOS 1000D, 18-125mm,
1/80sec at f/11, ISO 200

THIS is a clever shot from Steven that uses the overhanging trees to frame a pretty pastoral scene of the sun shining through a farm gate. I like the eye shape of the frame, and the rays of sunlight streaming through

the bars of the gate. There are, however, a few things I think Steven could have changed to improve the image, such as the colour of the sunlight, the exposure and the cropping.

The first thing I wanted to do to this picture was to cut off the unused areas either side of the main action – and a square frame brings with it a more classic look.

The next issue was that flare. I like flare, but sometimes it can be overpowering and in this shot there is a lot of it. I've turned the flare up

to show the shape of its effect more clearly so we can see what it is we need to conceal (see left). In Levels, just bringing the midtone slider to a darker point reduces the impact of that bright central circle, and while it is still there it is now much less obvious (see 1).

I then worked on the colours, using Hue and Saturation (see 2). The reds are too red, so I desaturated them, and the yellows are too green, so I shifted the hue towards magenta. I wanted to bring back the sense of flare, but a more universal flare rather than that sharp circle. To do this I introduced a new colour layer, at 10%, which added orange and light to the blacks – just as would have happened at the time (see 3). I used this layer to add value to the highlights, too, so that when printed no white paper would show through. This keeps the contrast down and ensures there is colour in all tones; and while the colour is less bold than in the original, it is more prevalent and has a greater overall impression.

It's a well-spotted shot, though, and Steven has made a good job of capturing the atmosphere. He might fancy going back to his original file and having another look at what could be done.

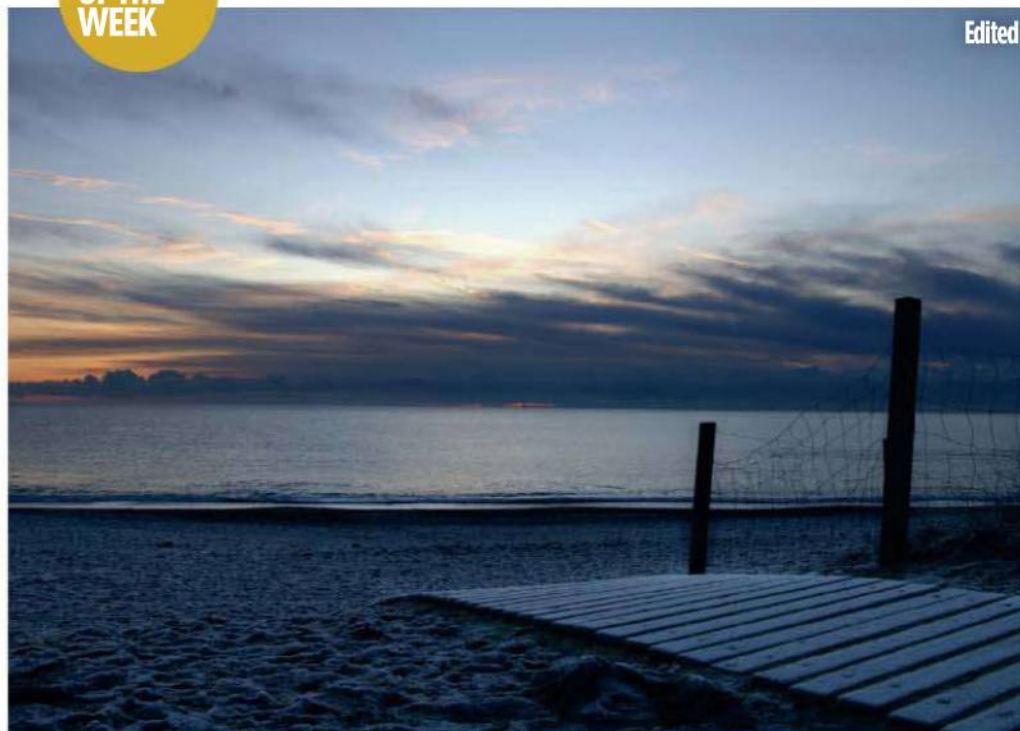
WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

JESSOPS
Advice for life

PICTURE
OF THE
WEEK


Edited

Beach Joe Tully

Samsung GX-1S, 18-55mm,
1/180sec at f/11, ISO 400

CAN YOU hear silence? I think so, and when I look at this shot that is what I hear – or at least, I hear the memory of silence and of the soft lapping of water on the sand at the end of the day. It's a wonderful scene that should bring peace to the souls of all who look at it for long enough. And although it is seemingly simple, there are enough elements to watch out for to ensure it is as peaceful as it can be.

The first element that might be adjusted to ensure maximum peace is the colour saturation. It's a little too violent for a tranquil scene, and the reds, oranges and blues demand too much of the eye to be restful.

The second point is something that prevents me being able to stare at the whole scene in its entirety – and that is the part of the short post that busts out of its designated space in the sea to break into the cloud zone. Where the post and the cloud come together there is a clash, a pair of cymbals ringing out, that distracts me. Joe might have avoided that by taking a higher angle, but to have done so he needed to notice the issue in the first place when he was looking through the viewfinder. It is a question of each object having its own space, and being careful where one line crosses another. It pays to take an extra few seconds just to check that your composition avoids these trouble spots. It seems a small detail, and it is, but to my eye it is like having a sharp stone in your shoe.

I don't want to dwell too long on the negatives, because this is a very attractive image, and with these relatively minor points corrected the view is one many of us would like on the wall. Well done, Joe, and it's my picture of the week.



Original

'It's a wonderful scene that should bring peace to the souls of all who look at it for long enough'



Edited



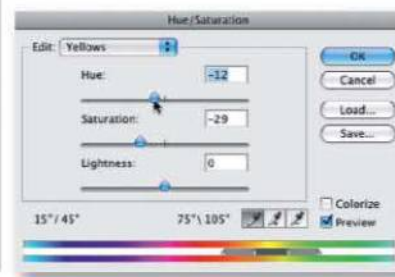
Original

Rhossili Bay, Gower Tom Roberts

Samsung GX-10, 17-70mm,
1/250sec at f/11, ISO 100

THE SATURATION tool in all software packages should come with a health warning. I don't think colour saturation can impair one's ability to drive, but it can end a beautiful relationship with reality.

Here Tom has allowed his desire for impact to run away with him, and the colour saturation has come between him and a really nice picture. Those greens and yellows are too powerful, and make the scene look like a work of fiction. Fixing is easy, though, as I've just pulled the slider back the way it came – using the green and yellow channels in Hue and Saturation (see below). I also did some cropping, to match a landscape-format subject with a landscape-format frame. I've chopped off unused sky at the top and brought the bottom edge up to meet the line between the sand and the greenery. It makes the picture more compact, and the connecting of converging lines makes for a more comfortable composition.





AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

JetMaster Display System

Prices start from £3.99

For more information visit www.jetmaster-systems.com



THE JETMASTER

Display System offers a cost-effective and simple alternative to a canvas print stretched over a wooden frame. It is a lightweight and tough flat-pack base, made from a pre-cut, pre-laminated, corrugated-board template that folds to create a frame box. By using a ruler, cutting mat and Stanley knife, and following the clear instructions, the process of fixing a canvas print to the adhesive base and then folding over and fixing the edges for a completed frame box took me a few minutes. The wrap should not sag (unlike many wooden-frame canvas wraps) and is light enough that it can be hung using a single tack.

I found the wraps are best suited to canvas inkjet media, so make sure your home printer can accept this. If it does not, then this option will not be cost effective. Photo and fine-art papers can be used instead, but they do not fix to the adhesive as effectively and the surface of photo paper is much less durable than canvas. For wraps that have print over the folded edges, there will be clipping from the edges of the print area. Sizes available range from A4 to 16x20in. **Tim Coleman**

Amateur Photographer
A simple, tidy and cost-effective gallery wrap



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Ewa-marine U-BXP100 aqua housing £347.38

For more information visit www.camerasunderwater.co.uk

EWA-MARINE U-series underwater housings are made from double-laminated PVC, making them flexible and durable. The U-BXP100 has a 100mm diameter lens port and can hold large SLR bodies such as Canon's EOS-1D and EOS 5D series or Nikon's D1, D2 and D3 series, together with a hotshoe flash. Smaller models, such as the Nikon D300S, can also be accommodated. The housing offers protection to depths of up to 50m and also against other elements such as sand and dust.

An underwater housing can be a costly investment, and while

£350 is not cheap it is very reasonable when compared with some hard-cased models. I fully submerged the housing overnight and the contents remained completely dry. While the viewfinder and screen are easily seen (at least without a mask), I found many of the controls of the camera fiddly or impossible to operate through the housing. The best option is either to set up the camera before entering the water or to put the controls on auto which will not sit comfortably with many SLR users. The hard glass front of the lens port does not noticeably compromise image quality and fits the diameter of many wideangle lenses. However, the flexible port shrinks back in and forces most zoom lenses with a focal length greater than 70mm back with it. **Tim Coleman**



Amateur Photographer
A durable, protective, but fiddly underwater housing



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Clikpic

Angela Nicholson tests this economic website construction and hosting service.

AP 4 September

Eizo FlexScan S2243W LCD monitor

We test this 22in widescreen monitor to see if it is suitable for enthusiast photographers.

AP 4 September

Buying a home printer

We review the best A4 and A3 printers on the market.

AP 11 September

HDR software

Find the perfect High Dynamic Range software for your photography.

AP 18 September

Canon 70-200mm f/2.8 vs Sigma 70-200mm f/2.8

The latest 70 200mm f/2.8 stabilised optics from Canon and Sigma go head to head.

AP 25 September

AP Buyers' Guide to...

New full-frame DSLRs

ON A BUDGET

The prices of 35mm-frame DSLR cameras have fallen, which means they are no longer just for professional photographers

THE TERM 'full frame' refers to DSLR cameras with an image sensor the same size as a 35mm film frame. Just a few years ago there were only a few full-frame DSLRs on the market, and they cost thousands of pounds. For this reason, most amateur photographers opt for cameras with APS-C-size sensors, which are far less expensive, leaving full-frame DSLRs for professional photographers.

However, full-frame DSLR cameras have fallen in price over the past couple of years. As technology has improved manufacturers have introduced their second-generation full-frame cameras, and with Canon, Nikon and Sony all producing full-frame DSLRs, the market is becoming increasingly more competitive.

In fact, you can now buy a full-frame DSLR for less than £1,700, which is

significantly less than the £6,999 that the Canon EOS-1Ds cost when it was released in 2003. The Canon EOS 5D was the first full-frame DSLR that was aimed at enthusiast photographers as well as professionals, but it cost more than £2,500 when new and was still out of the reach of many people.

Most of the currently available 'budget full-frame cameras have now been on the market for more than a year, and their prices have fallen to reflect this. So if you have thought about switching to a full-frame camera, now might be a good time to think about it. In this in mind, we compare the three current full-frame DSLR cameras that are aimed at the enthusiast photographer, as well as a number of second-hand full-frame models that are also worth mentioning. Some can be found for as little as £300.

FULL-FRAME ADVANTAGES

Most enthusiast photographers use APS-C DSLR cameras or micro-system cameras (MSCs) because they are generally more affordable, not to mention smaller and lighter than their full-frame counterparts. However, a full-frame DSLR has significant advantages,



CANON EOS 5D MARK II £1,688*

Released September 2008 ● Original RRP £2,299.99 ● 21.1 million pixels ● ISO 100-25,600 ● 3.9fps

With a 21.1-million-pixel CMOS sensor, the Canon EOS 5D Mark II improves upon the 12.8MP resolution of the first full-frame, enthusiast-friendly DSLR, the EOS 5D, as well as introducing Full HD video capture (it is the only budget DSLR in this round-up that can capture video).

In the same way that the Nikon D700 shares much of its technology with the professional D3 series, the EOS 5D Mark II has a few things in common with Canon's professional EOS-1Ds Mark III, which also features a 21.1-million-pixel sensor. However, once again, the EOS 5D Mark II is a lot smaller and lighter than the professional model. It is also the lightest of the budget full-frame DSLRs listed here, being 30g lighter than the Sony Alpha 850 and more than 180g lighter than the Nikon D700.

The autofocus system of the EOS 5D Mark II is the same as in the original EOS 5D, and with only nine user-selectable AF points and six additional non-selectable points the AF isn't as versatile as Nikon's 51-point system. However, it is by no means sluggish, and it is more responsive than the autofocus of the Sony Alpha 850.

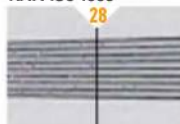
As you would expect from a Canon EOS DSLR costing more than £1,600, the metering system and white balance systems both produce excellent results, as does the 21.1-million-pixel sensor. Images are full of detail, and surprisingly can show more detail than the higher resolution Alpha 850. Not only this, but both luminance and chroma noise are well controlled and images taken at ISO 6400 are perfectly usable. At a sensitivity of ISO 25,600, images start to suffer from both chroma and luminance noise, but



RAW ISO 100



RAW ISO 1600



In our resolution test the EOS 5D Mark II was able to capture a huge amount of detail – in fact, more than the Sony Alpha 850. Noise is well controlled at high sensitivities

shooting raw files allows you to keep this under control without sacrificing too much image detail. However, we did notice slight banding in images taken at the maximum sensitivity setting.

Another advantage of the EOS 5D Mark II is the excellent Canon Digital Photo Professional raw-conversion software, which is supplied with the camera. It is easy to use and produces excellent results; in fact, it is about the best proprietary software we have seen. Canon Utilities software is also supplied, and this allows the EOS 5D Mark II to be tethered to a computer via a USB connection and controlled remotely.



raphers. **Richard Sibley** takes a look at a selection of new budget full-frame options



NIKON D700 £1,760*

Released July 2008 ● Original RRP £1,999.99 ● 12.1 million pixels ● ISO 100-25,600 ● 5fps

Announced in July 2008, the Nikon D700 uses the same 12.1-million-pixel, FX-format CMOS sensor as the Nikon D3. However, the D700's body is a lot smaller and lighter than that of the D3, foregoing the vertical battery grip, larger battery and extra rear LCD screen. This makes the camera almost identical in layout to the Nikon D300S, which uses the smaller DX-format, APS-C-sized sensor.

When the D3 was announced we found it to be one of the best-ever DSLRs and were particularly impressed by the 51-point autofocus and 3D Colour Matrix Metering systems. Both are accurate and reliable, and are also found in the D700.

Although the 5fps shooting rate of the D700 doesn't match the 9fps offered by the original D3, this can be boosted to 8fps with the MB-D10 battery pack. Like the D3 and D300, the D700 features 3D AF tracking, which combines the 51

AF points with the 1,005-point metering sensor to allow the lens to track the focus of an object around a scene. This is useful for sports and wildlife photographers, but also for those who like to use the central AF point before recomposing.

Most importantly, the D700 matches the image quality of the D3, with little noise visible until ISO 1600 and even then it is manageable. In the two years since the D700's launch, the D3S has reset the standard for high-sensitivity performance. However, the image quality and low-light performance of the D700 is still more than a match for any DSLR with an APS-C-size sensor, making it a good option for Nikon D300, D300S and D90 owners looking for a full-frame DSLR.

The only downside of the D700 is that its pixel count now looks anaemic compared to the specification of the Canon EOS 5D Mark II and Sony Alpha 850, especially given its current price.



SONY ALPHA 850 £1,750*

Released August 2009 ● Original RRP £1,999.99 ● 24.6 million pixels ● ISO 100-6400 ● 3fps

Sony has made a conscious effort to price its full-frame cameras to undercut both Nikon and Canon and, in doing so, the Alpha 850 becomes an attractive proposition. It may also be surprising to some that the Alpha 850 and Alpha 900, with their 24.6-million-pixel Exmor CMOS sensors, offer the highest resolution of any full-frame DSLR.

In our test (AP 9 January) we found that the metering and white balance performed well and, surprisingly, the dynamic range didn't seem to be impaired by the densely populated sensor.

With such a high resolution it is no surprise that the Alpha 850 managed to resolve a great amount of detail, but noise becomes an issue at ISO 800. Its maximum sensitivity of ISO 6400 is 1EV less than both the Canon and Nikon models, and it is clear that the reason the sensitivity doesn't go higher is the amount of both chroma and luminance noise present in images.

On paper, the autofocus of the Alpha 850 is more advanced than that of the EOS 5D Mark II, with nine user-selectable points and a further ten that are camera-selectable only, making a total of 19. In good lighting conditions and with static subjects, the Alpha 850's AF is on a par with that of the EOS 5D Mark II and Nikon D700. But when shooting moving subjects or in low-light conditions it isn't a match for the other two cameras, as it sometimes struggles to find focus. It does have one major advantage over the other two cameras, though – it features built-in image stabilisation.

Although none of the three budget full-frame

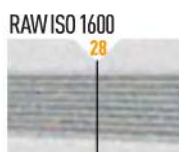
DSLRs here is particularly suited for use by professional sports photographers, the Sony Alpha 850 is the least well equipped with a shooting rate of just 3fps.

The only other current DSLR that has around the same number of pixels as the Alpha 850 (the Alpha 900 is now discontinued) is the Nikon D3X, which is £3,500 more than the Sony camera.

Anyone not tied to a camera system could do a lot worse than look at the Sony Alpha 850.



RAW ISO 100



RAW ISO 1600

Although the Alpha 850 can capture a good deal of detail, the densely populated sensor suffers from noise at relatively low ISO sensitivity settings



RAW ISO 100

RAW ISO 1600



With a low resolution of just 12.1 million pixels, the Nikon D700 cannot compete with the detail captured by the other two cameras. However, image noise is kept to a minimum, even at its highest sensitivities

which arise because the image sensor is larger than that in APS-C-format or micro-system models.

To illustrate, imagine that 12 buckets are placed in one 3x4 grid and 12 soup bowls in another 3x4 grid, and hundreds of tennis balls are dropped into them. The buckets will be able to capture far more tennis balls than the bowls, despite the fact there are exactly the same number of each.

This simple analogy can be used to describe the way that photosites of smaller and larger sensors collect light rays. If you have 12 million photosites to put on a sensor, the larger surface area of the full-frame sensor means that the photosites can be larger than those on APS-C-format sensors. As such, more light can enter the larger photosites. This in turn can result in improved dynamic range and a reduction in noise levels compared to sub-full-frame cameras. Of course, the precise nature of the improvement depends on how the camera then processes this information.

The larger sensor surface area also means that more photosites can be used. The difference is similar to having the surface of a beach towel and a bed sheet covered in buckets. As the bed sheet is bigger, it will be able to fit more buckets on its surface. Once again, the buckets can be used as an analogy for the photosites on a sensor, and it is possible either to make the photosites larger or to keep them roughly the same size as on a smaller sensor, but use more of them. A larger number increases the resolution, which should therefore produce more detailed images.

One example of a camera that uses larger photosites to improve dynamic range and reduce noise is the Nikon D700. It has just over 12 million pixels, like the APS-C-format Nikon D300S. However, the D700's larger photosites mean its images feature less noise than those from the D300S.

On the other hand, the Sony Alpha 850 uses the extra space on its full-frame sensor to increase the number of photosites in order to produce images of a higher resolution. However, it suffers from more image noise as the sensitivity increases.

Another advantage of full-frame sensors is that wideangle lenses are true wideangles. The smaller APS-C and Four Thirds-format sensors don't use the entire width of the image circle created by 35mm-format lenses. Instead, they use only the centre of the image, which creates a 1.5x, 1.6x or 2x magnification factor. For example, a 28mm lens used on a camera with an APS-C format sensor results in an image that looks the same as one captured using a 42mm lens on a 35mm full-frame camera. The same lens on a Four Thirds camera is the equivalent of a 56mm lens on a full-frame camera. Obviously, on a full-frame camera, the 28mm lens image is not cropped, giving you the entire 28mm focal length.

The solution is to use wider lenses on cameras with smaller sensors, so an 18mm lens on an APS-C-format camera acts like a 27mm optic, for example. One downside, however, is that wider lenses can be more prone to image distortion. **AP**

AP Buyers' Guide to...

Used full-frame DSLRs

With a few manufacturers having now moved on to their second or even third

CANON EOS 5D £700 £850*

Original RRP £2,539.99 ● 12.8-million-pixel CMOS sensor ● ISO 50-3200 ● 3fps

When we first reviewed the Canon EOS 5D in AP 5 November 2005, it achieved an exceptional score of 91%. Its 12.8-million-pixel, full-frame sensor was particularly impressive at the time, and the low level of noise and good detail resolution quickly made the EOS 5D the full-frame camera of choice for many amateur photographers looking to upgrade from the EOS 20D. It also found itself in the kit bag of professional photographers who saw the original EOS 5D as an ideal smaller and lighter second body for the Canon EOS-1Ds Mark II. So highly regarded is the EOS 5D that the body, AF and metering systems remain largely unchanged in the EOS 5D Mark II, which replaced the original model in 2008.

Despite lacking the huge number of AF points

of the Nikon D3 and D700 cameras, we found that the autofocus performs well, particularly when the central point is used. However, on one occasion the AWB proved to be a little too clinical, removing the warm glow of late-afternoon sun from an interior scene. This is something we would usually associate with the Nikon white balance system.

Like Nikon D3 owners who upgraded to the D3S, many professional EOS 5D users have upgraded to the EOS 5D Mark II because of the appeal of Full HD video. This means that EOS 5D cameras can be readily found second-hand for a very reasonable price of £700-£850. It is therefore a fantastic bargain for those who don't require HD video or the 21.1-million-pixel resolution of its successor.



KODAK DSC PRO 14N £200 £350*

Original RRP £4,224 ● 13.7-million-pixel CMOS sensor ● ISO 80-400 ● 1.7fps ● Nikon F mount

Announced in September 2002, the Kodak DSC Pro 14n is the oldest camera on this list and was also only the second DSLR to house a full-frame sensor (the first being the Contax N Digital). Its top half, and many of its buttons, are borrowed from the Nikon F80, but the lower part of the body is built by Kodak and houses a 13.7-million-pixel sensor.

At its launch, the Pro 14n was groundbreaking. It bettered any DSLR in terms of detail resolution, which was partly due to its lack of an anti-aliasing filter. However, it suffers from having a limited sensitivity range and noise is a serious issue. Noise and sharpening can be improved by editing the raw images from the camera in the latest raw-

conversion software rather than using the software that originally came bundled with the camera.

With no anti-aliasing filter the Pro 14n can resolve a lot of detail, but to avoid noise affecting the images the sensitivity must be kept at ISO 160 or below. If you shoot landscape images and are happy to use a tripod, the Pro 14n is still an attractive camera that offers a great step into full-frame photography at a very good price, particularly if you already have Nikon lenses.

One thing to watch out for if buying the Pro 14n is that the battery will almost certainly need replacing. These can be found online for around £15.



LRs ON A BUDGET

generation of full-frame DSLR cameras, we take a look at what second-hand options are available



CANON EOS-1DS MARK II £1,000 £1,500*

Original RRP £6,000 ● 16.7 million pixels ● ISO 50-3200 ● 4fps

Originally reviewed in AP 15 January 2005, the Canon EOS-1Ds Mark II scored a superb 95% (under our previous scoring system), making it one of the best DSLR cameras we have tested. Professional photographers agreed with AP's verdict and, until the Nikon D3 came along, the Canon EOS-1Ds Mark II was the full-frame camera of choice for most professional studio and event photographers.

EOS-1Ds Mark II has a respectable 16.7-million-pixel CMOS sensor, which offers a higher resolution than the D3, D3S and D700. With 45 selectable AF points, seven of which are cross points, the EOS-1Ds Mark II has an advanced AF system that is very flexible. Depending on the type of photography you are doing, the number of AF points can be set to seven, nine, 11 or 13 points with a single user-selected AF point.

Even though the 21-segment metering of the EOS-1Ds Mark II doesn't match the D3's 1,005-point system in specification, it is extremely effective. In fact, when shooting in a variety of different situations, including under bright overcast skies, the EOS-1Ds Mark II is rarely more than 0.5EV from the optimal exposure, and spot and centreweighted metering are on hand for those more awkward situations.

As you'd expect, image quality is excellent, with colours reproduced well, and there is the option to use the originally supplied Canon software to create custom tone curves and save them to the camera for application to JPEG files.

With it being possible to find a well-used EOS-1Ds Mark II for around £1,000, the camera is an extremely attractive proposition for existing Canon DSLR users. As most EOS-1Ds Mark II cameras will have been used by professional photographers, it is best to buy one from a photographic retailer rather than a private buyer. Most stores check the condition of cameras before they purchase them and offer some sort of warranty on used equipment.

*APPROXIMATE USED PRICE

KODAK D3 £900 £2,200*

Original RRP £3,399 ● 12.1-million-pixel CMOS sensor ● ISO 100-25,600 ● 9fps

The Nikon D3 has now been replaced by the D3S, but it is still more than a match for most DSLR cameras available. Released in August 2007 alongside the D300, the superb image quality, particularly at high sensitivity settings, persuaded many professional photographers to switch from Canon to Nikon.

With the D3S replacing the original D3 in October 2009, many photographers once again upgraded, meaning there are a few used Nikon D3 cameras available. However, they are held in great esteem and as such still command a fairly high price.

Much of the technology that was originally found in the D3 has now filtered down and is used in some form or another across the range of current Nikon DSLR cameras. The 51-point AF system and 1,005-zone metering system

help to produce sharp, well-exposed images. As these systems are combined with an impressive 9fps shooting rate, the D3 is a great camera for action photography and photojournalism. Its 12-million-pixel resolution may seem low, especially given that the older Kodak DSC Pro 14n has 1.6 million more pixels, but unless you regularly take landscapes with the intention of making huge prints, the resolution should not be prohibitive.

There are a couple of things to look out for. As many D3s will have been used extensively by professional photographers, check for wear or damage, which may be a sign it has been well used. Also, remember that the D3 doesn't have in-camera, sensor-shift dust removal, which means that dust can often be a problem, particularly if you change lenses regularly.



What you may miss

With the product cycle of most DSLR cameras being around 18-24 months, it is possible that all three of the current full-frame DSLRs in this article could be replaced quite soon. We take a look at what you could expect to see in the next generation of cameras and whether it is worth taking advantage of the cheaper prices now or waiting for the very latest technology

IMAGE QUALITY

The most obvious upgrade that any camera will see is to the quality of the images it produces. Looking at the specification of the three new cameras in this article, the Nikon D700 is notably lacking in resolution, having only a 12-million-pixel sensor. You might think it is fairly safe to assume that any replacement for the D700 will have a higher resolution sensor, with a pixel count of around 16-18 million being most likely.

If Nikon decides to opt for a pixel count in this region, we can expect the low-light performance to sit somewhere between that of the Nikon D3S and the 24-million-pixel D2X. The D3S offers excellent high-sensitivity performance without noise becoming a problem until ISO 6400.

It is also possible that Canon could bring out a full-frame DSLR with a 27- or 28-million-pixel sensor, with the same density as the 18-million-pixel sensor of the EOS 7D. However, as the company already has a 21.1-million-pixel sensor, inside the EOS 5D Mark II, I think it is unlikely there will be a further increase in image resolution if the camera is replaced in the next year. Instead, it is reasonable to assume that both Canon and Sony will try to improve the image quality while keeping the pixel count the same. If this is the case, I would expect both manufacturers to modify their sensor design to improve noise levels at high ISO sensitivities and in shadow areas.

VIDEO

Sony has said that its next generation DSLRs will feature video, so we can appreciate that both its APS-C and full-frame DSLRs will include this feature. With Sony's track record in producing both consumer and professional video cameras, a DSLR with good video capabilities seems probable.

Currently, Canon's EOS 7D has a few video features that you would expect to feature in the replacement for the EOS 5D Mark II. The most obvious of these are the direct video record button on the back of the camera and the adjustable frame rate, which allows the EOS 7D to capture video at 24fps, 25fps, 30fps, 50fps or 60fps at 1920x1080-pixel resolution. A recent firmware upgrade added a few new features to the existing EOS 5D Mark II, including the 24fps, 25fps and 30fps frame rates and a live histogram while recording video.

As with the Sony Alpha 850, there is no

video capture mode in the Nikon D700. This will almost certainly be included in any new camera and is most likely to be similar in functionality to that of the Nikon D300S, but with the improved low-light sensitivity of the D3S.

METERING

The release of the EOS 7D saw the introduction of Canon's new iFCL metering system. This is an advanced system that uses a 63-zone metering sensor to analyse colour and luminance while also taking focus into account. As the EOS 7D sits lower down in the product range than the EOS 5D Mark II, it is almost certain that this iFCL metering system will be included in the EOS 5D Mark II's replacement.

It is more difficult to say how Sony or Nikon will improve the metering in their cameras. Nikon uses the same 1,005-point

'The most obvious upgrade that any camera will see is to the quality of the images it produces'

metering system in a number of its cameras, both full frame and APS-C format, and it is unlikely this will change dramatically in the next generation of full-frame models.

Sony may take the opportunity to upgrade the 40-segment metering of the Alpha 850 at the same time as designing a full-frame DSLR capable of video capture. That said, we have found that the difference in metered exposures between the Alpha 850 and the Nikon D3 is minimal, so it may simply be a case that Sony adjusts how the metering responds in certain situations.

AUTOFOCUS

Again, looking at the Canon EOS 7D gives us some idea as to the features of any replacement for the EOS 5D Mark II. It is likely that the 19 cross-type AF points of the EOS 7D will be added to the new camera. These AF points should offer better low-light performance and greater flexibility than the nine AF points and six AF assist points found on the EOS 5D Mark II.

It is unlikely that Nikon will alter its tried-and-tested 51-point AF system for any



The Canon EOS 7D gives us a few clues about the features we can expect to see in the camera that will eventually replace the Canon EOS 5D Mark II

D700 replacement, although it will perhaps increase the cross AF points from the 15 currently found in the D700.

Of all three cameras, the Alpha 850 has the weakest AF system, so this is likely to be upgraded. With Sony having pioneered phase-detection AF while in Live View mode, the company may be keen to repeat the trick while recording video. If that is the case, the camera would need an entirely new AF system to do this, but exactly how it could be done is open to speculation.

CONCLUSION

All the budget full-frame DSLR cameras offer excellent value for money, with the Sony Alpha 850 being the standout model as far as value is concerned. However, it lacks a few features like video capture and Live View, and while these will almost certainly be added to any replacement model, if they are of no appeal to you then it may not be worth waiting and paying the extra money.

The Nikon D700 is a very fine camera and as such should satisfy the needs of most photographers. The resolution will almost certainly be increased when its replacement comes along, and we should also expect video capture. However, if you don't require video or want to print images larger than A3, now may be a good time to buy the D700.

The Canon EOS 5D Mark II is perhaps the most comprehensive of the budget full-frame DSLR cameras. With a high-resolution sensor and video capture, it is likely that only the metering and AF will see any changes. We were impressed with both these features when we originally tested the camera, though, so while any new model may beat the EOS 5D Mark II on specification, most photographers are likely to be more than happy with the older model. Given its current price, the EOS 5D Mark II is the most attractive budget DSLR camera currently available. **AP**



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AskAP

Let the AP team answer your photographic queries

PIXELS-TO-PAPER RULE

Q In Damien Demolder's test of the Hasselblad H4D-40 (AP 31 July), when referring to picture quality he says: 'My usual rule is that you need 300 pixels for every inch of paper you want to print on.' I am intrigued as to how he is measuring the pixels. Calculating it by the square inch doesn't work, nor does by linear. What am I doing wrong, and on the basis of his suggested pixel count what maximum image size can I expect to reproduce from my Hasselblad H3D-31? **Terance Bond**

A My 'rule' in the Hasselblad H4D-40 article refers to the way in which I determine maximum print sizes for any particular file based on its pixel dimensions. I like to have at least 300 pixels of picture to cover an inch of paper, so an image that measures 3000x3000 pixels would print to 10x10in. It isn't complicated, but obviously I didn't explain myself very well at the time. Your Hasselblad H3D-31, I believe, has a maximum resolution of 4872x6496 pixels, so by my working it will produce prints of 16.24x21.65in when the file is sized to 300 pixels per inch. Basically, you divide the number of pixels in any one dimension by 300 to come up with the maximum print size.

The 300ppi rule is only my own guide for how much information you need in a print to produce good quality and it varies from camera to camera. The Hasselblad H4D-40 (picture right) produced such good quality that it would be perfectly acceptable to enlarge images by a greater degree, perhaps even at 200ppi. **Damien Demolder**



CANON UPDATE

Q I bought a Canon EOS 50D and EF-S 17-85mm f/4-5.6 IS lens in May last year and am now considering changing the kit lens for the newer EF-S 15-85mm f/3.5-5.6 IS U optic. However, as this lens was launched after I bought my camera, there is no data in the camera or in my version of EOS Utility for the peripheral illumination correction on the 15-85mm lens. It is essential that I can load this anti-vignetting software into the camera before investing in what is a very expensive lens, so can you tell me how to do this? **Richard Jerome**

A I contacted Canon UK about your enquiry, Richard, and a spokesperson told me it is possible to update your camera via a new version of EOS Utility. You can download this from <http://software.canon-europe.com> (select

S 50D and scroll down to EOS Utility v.2.8.1). You will need to have installed the solutions disk ready, otherwise the updater won't work. Connect the camera to your computer and select Camera settings remote shooting in EOS Utility. Choose peripheral correction, select the lenses you want to update and follow the instructions. **Ian Farrell**

DIGITAL B&W IMAGES

Q I have been taking photographs for more than 50 years and, like many others, I have sold my 35mm film cameras and bought a DSLR. I haven't regretted the switch, but there is one area that slightly bothers me. I have experimented with monochrome using Adobe Photoshop Elements, Power Retouch and the (surprisingly good) Picasa, but I am usually disappointed. I can never get those subtle tonal differences,

especially in the highlights, that I got from a well-developed black & white negative. Is my disappointment caused by my lack of technique or by the inherent limitations in digital capture? **Brian Davis**

A In my experience, digital capture and black & white film handle highlights very differently, so there is something inherent in digital capture that will cause you problems. In digital capture you can keep increasing exposure by small increments and suddenly find the point where highlight detail is lost, while with black & white film as the exposure is increased highlight detail gradually gets less and less, and doesn't just disappear suddenly.

However, it is still possible to make very good black & white conversions from digital files, although it seems that everyone has a favourite way of doing it. I think you just need to find yours. I love Nik Software's Silver Efex Pro, but there are lots of other Photoshop plug-ins available. The conversion tools you mention are a little on the basic side and don't give many options. You can usually download demo versions of black & white plug-ins to evaluate them before buying. Have a look at Covert to B&W Pro, too, which gives good levels of control.

If you are having trouble with highlight detail, try shooting in raw format to capture every bit of information you can, and converting to black & white using your raw-conversion software. Alternatively, try processing the raw file into a 16-bit TIFF file that you can convert to mono. **Ian Farrell**

SLIK REPAIR

Q I have a Slik Trojan tripod with an AF2100 pistol grip. The grip needs the locking surface repaired, but I'm not sure whether this is possible and where I would get the work done. Can you advise? **Robert H Dawson**

A Intro2020 imports Slik tripods into the UK. A representative tells me that it is possible to get your AF2100 head serviced if you contact the service department on 01628 799 902 or email service@intro2020.co.uk. **Ian Farrell**

/ Q

What is the difference between ppi and dpi?

It's very common for photographers to mix up the terms pixels per inch (ppi) and dots per inch (dpi), and many people use the terms interchangeably, unaware they are two completely



FILM ENJOYMENT

Q Would I be foolish to buy a Leica M2 or M3 or Contax G-series camera with the intention of actually using it? From what I've read, these cameras are just collectors' items.
Leslie Dobson

A As a long-time user of the marvellous Contax G2, Leslie, I have to admit to being slightly biased. Although I shoot with various digital cameras, I still get a big kick out of shooting film through this camera and using those gorgeous Carl Zeiss lenses, which are better than most optics you find today on DSLRs.

While film photography is clearly never going to be as popular as it once was, it is making a comeback as a niche hobby. Some of us like the discipline foisted on us by the limitations of film, which can only make us better photographers. There is also the thrill of not knowing what a picture will look like until it is processed (or you process it yourself). With such a lack of automation, in the case of the Leica M2 and M3 you also have more of a feeling that you are 'making' the picture yourself. These are all enjoyable aspects of photography that are arguably missing from the digital world.

The number of films on the market is decreasing by the year, and film photographers will have to accept that the range of emulsions available to them is not going to be great in the future. Yet these are cameras that will last and, ultimately, become great collectors' items.

If the Leica or Contax purchase is instead of a DSLR, then think carefully about whether you want to forego the luxury and convenience of digital imaging. However, if this is an additional purchase, there is no reason why you shouldn't go for it. **Ian Farrell**

different measurements. The term ppi is used to describe images in digital form when they are in-camera or in Adobe Photoshop. For instance, a Nikon D700 produces pictures that measure 4256x2832 pixels, and how large these are when they are printed depends on the resolution to which they are set, measured in pixels per inch. At 300 pixels per inch, such a file would print at 14.19x9.44in (the number of pixels divided by the resolution in ppi).

Dots per inch refers to printing, and the number of dots of ink put down on a piece of paper by an inkjet printer. Such figures

are much higher, with 1440dpi or 2880dpi not unusual, but don't get confused that your image is being printed with this many pixels to an inch because it's not. It's just that this many dots are used to describe the pixels in the photograph.

Another area where these two measurements are often confused is in the description of camera view screens. These are made up of red, green and blue dots, which, in groups of three, describe a pixel. So beware of screens whose resolutions are measured in dots because you may not be getting the number of pixels you think you are. **Ian Farrell**

FROM THE AP FORUM

DSLR choice

Vigtop asks I am looking to progress in photography and want to make the move to a DSLR. After doing a fair amount of research I have narrowed it down to the Nikon D5000 and Pentax K-x. However, I can't separate the two. Is it worth paying extra for the Nikon or should I choose the Pentax, which is available at a very attractive price?

GeoffR replies The Pentax K-x is nice, but there isn't a very extensive range of bodies so further upgrades may be limited. On the plus side, there are many lenses for the Pentax that work in all modes, except autofocus if they aren't AF lenses. Nikon has a wide range of bodies so a future upgrade is easily accommodated but, despite an equally large range of lenses to fit, you don't get metering with older non-CPU lenses.

Wheelu replies The ability of the Pentax K-x to take old lenses is attractive to those of us who have a collection of such lenses from film days. If you don't have old Pentax glass, this isn't such a draw. With the Nikon you are buying into a larger camera system with a considerable number of new lenses available. You might stop to think about what type of photography you most want to do and therefore the lenses that you will want in the short and medium term.

Vigtop replies Thanks for all the replies. It seems the Pentax K-x is popular. I admit I am failing to see any big fault with it. When I looked on eBay there were literally thousands of lenses for sale and for not a lot of money, which is really good news.

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Long telephoto zoom lenses

Geoffrey Crawley compares two telephoto zoom lenses that, while similar in design, follow different philosophies of picture making

THE TWO lenses on review here are telephoto in design, and long-focal-length zooms. The Nikkor was fully reviewed in comparison to the Canon EF 70-300mm f/4-5.6 IS USM lens in AP 31 March 2007, and was not found wanting. It is interesting, then, to see how it matches up in turn to the latest 70-300mm f/4-5.6 optic from Tamron. Naturally, the Nikkor lens is available only in the Nikon F fitting, but the Tamron offering is available in Canon, Sony/Minolta and Nikon fittings (the review

sample was for Nikon F). Both zoom lenses are designed to cover the full-frame, 135 format on film or digital SLRs. On the APS-C format the image is cropped to a viewing angle roughly equivalent to a 105-450mm lens. As we shall see, these two lenses have much in common.

The 70-300mm focal-length range is a particularly useful one. The shorter 70mm end is a good focal length at which to split the very wideangle zooms, of 14mm and onwards, from the long and telephoto

range. The optical requirements up to around 70mm and those for beyond are entirely different and virtually impossible to incorporate in the same unit. That is why a superzoom cannot perform as well as two zooms splitting the focal-length range around where the construction needs change. From a practical point, it is worth noting that the maximum aperture of these lenses at 300mm is f/5.6, which requires good natural light for movement-stopping shutter speeds. However, the greater freedom given by a wider aperture lens comes at a higher purchase price. The aperture limit makes these general-purpose rather than specialist long lenses.

Nikkor AF-S VR 70-300mm f/4.5-5.6G IF-ED

Launched in March 2007, this lens is ideal for those looking for a general-purpose optic



THE SUFFIXES given for this lens indicate that it has electronic aperture control (G), internal focus (IF), uses extra (low) dispersion glass (ED) and benefits from Nikon's second generation of its Vibration Reduction module (VR). This anti-shake feature is claimed to increase slow shutter speed shake protection to 4 stops (so 1/30sec becomes 1/8sec, for example). The lens is also fitted with a hypersonic autofocus motor drive (Silent Wave Motor/SWM), which was pioneered by Canon as its Ultra-Sonic Motor (USM), but is now made by others. It is a handsome lens decked out in Nikon's latest livery of matt-black with gold trimmings.

The main feature of the barrel is the 65mm broad, ridged zoom control in non-slip rubber. It gives a secure handheld grip to what is a heavy, 745g unit. This grip is necessary as zooming extends the front section, increasing the overall length of the lens from camera body flange from 143mm to 192mm. The extension is lightweight and zooming to 300mm does not unbalance the handhold, although that may depend on the camera used.

The lens has a fairly uniform 80mm diameter along the barrel, which also helps when managing it in a hurry. The zoom movement itself is smooth, as is the ridged rubber manual focus ring, with a resistance that is just right.

Manual fine-tuning of focus is available at all times by using the M/A switch, including in autofocus mode. This is a very desirable feature when quick action is needed to grab a picture. The VR on/off slider has a 'normal' and 'active' mode switch. The 'normal' mode is used for handheld working, with 'active' designed for use when shooting from a moving platform or panning. The range of anti-shake systems available on the market undoubtedly work, and there are many occasions during which they are very helpful, such as when recording buildings and interiors in low light. In action and event work, though, it is fast shutter speeds that

are needed to control subject movement, not slower ones – and higher speeds need a faster lens. However, the incorporation of VR is helpful for a zoom lens working at f/4.5–5.6.

The zoom and focus movements do not cause the barrel extension to rotate, so filters – 67mm screw-in and three-tab bayonet hood – can be used freely. An 'O' ring at the body flange protects against rain shower ingress.

OPTICALLY

The optical configuration has 17 elements in 12 groups. One group, a doublet, comprises the opto/electronic Vibration Reduction module. However, 15 elements in 11 groups is still a complex design. Two elements, with one in the front collector group, are in Nikon's extra (low) dispersion (ED) glass. Nikon pioneered the use of this now universally adopted optical medium in the 1970s. It was, and is, a means of avoiding the use of fluorite, a very low colour dispersion medium. However, its crystalline structure makes it very fragile and temperature sensitive, and it is easily attacked by atmospheric pollution.

More refined types of low dispersion glass are now in use where necessary, hence the brand labels 'Super', 'Ultra' and so on. They are also used to correct colour errors not dealt with by the primary corrections of a lens. The general layout of the Nikkor zoom is clear. There is massive light-collection power in the front groups to reduce the vignetting build-up when the image is piped down the long barrel. Eventually, it meets the negative power of the rear group, which projects it onto the film or sensor. The similarity in construction to the Tamron lens is discussed opposite.

PERFORMANCE

This is a sharp, high-contrast lens concentrating at full aperture on central definition, extending to the corners by f/8, which is 1 stop down at 300mm. Nikon

With a widest aperture of f/5.6 at 300mm, Vibration Reduction comes in handy when shooting dark scenes like this

has assumed that it will be used for action work. The 70mm end gives a good general viewing angle and up to 300mm in focal length allows for the picking out of sharp head-and-shoulders shots, such as showing the pain on the goalkeeper's face as the penalty slaps in. Such an optic has to be able to be operated rapidly and precisely, and that is what the Nikkor lens offers. It is one of the faster AF drives we have tested so far, with a speed from infinity to closest of 490ms. The noise level is very low at 26.5dB over 35dB background. When zooming, the consistent, velvety-smooth action of the control ring right across its travel allows for rapid and accurate setting. Fine-tuning of focus is available at any time via the broad manual focus ring. If you have strong hands, the combination of this lens with one of the less heavy – and therefore less expensive – Nikon DSLRs could hardly be bettered.

The details of its optical performance are relevant for many prospective buyers with more general purposes. Vignetting figures are low enough to be of little or minimal concern at full aperture. Curvilinear distortion – barrel and cushion – are not perhaps quite of monofocal standard, but are good enough to satisfy the moderately critical. Lateral colour aberration is absent centrally, with only a very slight fall-off to the frame edges. Rendition generally is of the modern high-contrast type popular with DSLR users for giving images with impact. It is a lens that fulfils its aim of a fast-reacting unit for action coverage. The focal length decreases when close focused (as it does with the Tamron optic), which is common with internal focusing lenses. Below 10m, a rough guide would be a focal length span of 60–285mm.

'Such an optic has to be able to be operated rapidly and precisely, and that is what the Nikkor lens offers'

Tamron SP 70-300mm f/4-5.6 Di VC USD

Some five months on from its announcement, Tamron's general-purpose zoom optic is due to hit the UK

A NUMBER of Tamron units exist at this focal length, including an f/4-5.6 for full-frame coverage that uses low-dispersion glass and is priced at £139. There is a 'macro' version, too, which focuses to 1:2 (half life-size) and is also designed for full frame and features one low-dispersion glass element. The subject of this review is the 70-300mm optic launched in March, of which there are a number of versions catering for the different DSLR fittings. The version reviewed is a Model A005 for Nikon.

The lens has an AF drive motor, making it compatible with the Nikkor D fitting. The model for Sony/Minolta lacks the Vibration Control (VC), as Sony DSLR bodies now have the company's own system built in. All Tamron 70-300mm lenses are digitally integrated (Di), indicating a design to cover the full-frame, 135 film and digital format.

GENERAL FEATURES

Here is a zoom lens covering full frame that is just about as compact as possible for its specification. It claims high colour correction using the latest optical glasses. The Ultrasonic Silent Drive (USD), pioneered by Canon, should give it rapid, quiet automatic focusing, which is excellent for event and action work. The built-in Vibration Compensation (VC) module covers the slower end of the shutter-speed range.

There is a close match between the Nikkor and Tamron optics' vital statistics, with an identical 143mm length when shut down to 70mm in focal length, its 81mm overall diameter is 1mm larger, and at 765g it is 20g heavier. It is not surprising, therefore, that the two look very much alike. The main difference is the front glass of the Nikkor lens, which takes a 67mm screw-in filter, while the Tamron optic takes 62mm.

It is less noticeable at this size, but on-screen at 100% the corners of images from the Tamron optic are sharper

'Here is a zoom lens covering full frame that is just about as compact as possible for its specification'



Both zoom actions work by extension of the front group, and increase in length by around 48mm.

On the review sample, the zoom action was not entirely smooth across the focal-length span. The manual-focus movement was even and easy to set. Manual fine-tuning in auto mode is allowed. The metric and foot scales, both in white, appear under a protective window: the closest focus is 1.5m (just under 5ft). At the rear, tucked in close to the camera, are two slider switches. One toggles between manual and autofocus modes, the other between Vibration Control on and off. There is no VC switch for changing between handheld operation and for working from a moving platform.

The lens ranks as a Tamron special product (SP) and the quality of the matt-black finish with a hint of sheen and gold trim is not bettered by any other maker. Personally, the Nikkor optic feels more evenly balanced and is easier to operate, due to its smoother zoom control right across the span. These points do matter. Neither of the lenses' extension rotates while operating, allowing a petal-shape lens hood and specialist filters to be used.

OPTICALLY

The optical construction comprises 17 elements in 12 groups. Granted that the VC module contains a doublet, but a 15-glass, 11-group construction remains a complex configuration for a telephoto zoom lens. Use is made of a low dispersion (LD) element and an XLD element. Extra Low Dispersion is Tamron's brand name for the highest-grade low-colour-dispersion glass it produces. Other firms use the prefix 'Super', 'Ultra' and so on.

A comparison of the two schematics (see page 59) shows a remarkable similarity. However, on close inspection there are differences. The main component change is the Tamron optic's use of one in the highest-grade, high-RI, low-dispersion glass. The front element diameter is narrower

at 50mm than the Nikkor lens's 58mm. The Tamron optic's higher refractive index glass may have allowed this. The Tamron zoom was launched in March, and has been promised UK release for September's photokina fair. The general remarks made under the *Optically* section about the make-up of the Nikon lens also apply to the Tamron optic. It is the comparison of the lenses under the *Performance* section that will highlight the differences between them.

PERFORMANCE

The Tamron optic is a direct competitor to the Nikkor lens. It's extra weight is possibly due to the use of higher grade, low-colour-dispersion glass. Tamron lenses are popular with a wide spectrum of amateurs and professionals with several diverse photographic interests and they seem to have got it right with this 70-300mm version. This lens can be used for action work, but in practical operation lacks that extra edge. The variable turn resistance in the travel of the zoom control is one delay factor that could lose the user a shot. Autofocus lock-on was not quite as 'instant' and precise as with the Nikkor lens, possibly because the Tamron optic gives a lower contrast image to scan. Speed from infinity to closest is 680ms, and the noise level is very low at 21dB over 35dB background.

In terms of optical performance, the Tamron lens has a modest advantage. At full aperture and 70mm in focal length it gives a little more vignetting, but it is still hardly of consequence: a result perhaps of the narrow front glass. Lateral colour is slightly better corrected into the frame edges, giving a generally more even result. It is a characteristic of the cross-frame image quality of the lens, but the difference is not sensational. Curvilinear distortion is low, and close to monofocal standard. This is a highly corrected lens of top performance that is able to cope with most types of work that an optic of this span is likely to meet.



Verdict



THE NIKKOR Nikkor lens is convenient to operate and rapid in response and provides the right formula for general action photography. Its concentration on maximum sharpness centrally at full aperture at the long focal lengths will also accord with the action photographer's requirements. Optically, this Nikkor lens cannot be faulted over its focal length span. A Nikon DSLR owner wanting this zoom range need look no further whatever their intended work, and especially if that includes action and activity coverage.

With the Tamron version of the 70-300mm span the difference between the Nikkor lens's f/4.5 and the Tamron optic's f/4 is irrelevant another philosophy emerges. It is a highly corrected, all-purpose zoom. It covers the frame from full aperture with medium-high contrast centrally, and achieves a smooth gradation of colour hue and greyscale tonality. The Nikkor lens will be more satisfying to those seeking impact.

The optical performance of the Tamron lens is excellent and within hailing distance of monofocal standards. The warning about low working apertures applies with this lens, too, but that may be less relevant for an optic designed to cover all purposes, and it is in such an aim that its anti-shake feature at slow speeds is likely to find most use.

If zoom lenses have to be used, two units with a focal length split at around 70mm will give the best critical results. **AP**

NIKKOR

	1	2	3	4	5	6	7	8	9	10
SPECIFICATION	26/30									
BUILD	17/20									
HANDLING	18/20									
PERFORMANCE	26/30									

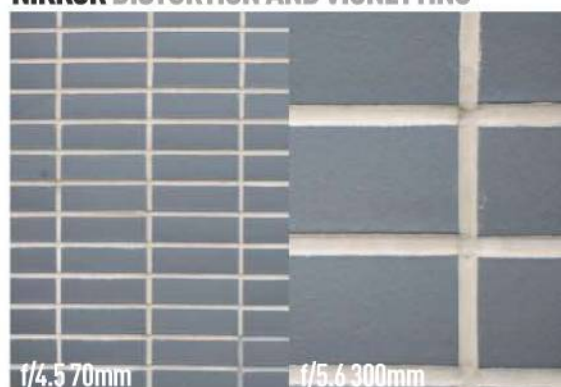
TAMRON

	1	2	3	4	5	6	7	8	9	10
SPECIFICATION	26/30									
BUILD	17/20									
HANDLING	17/20									
PERFORMANCE	27/30									

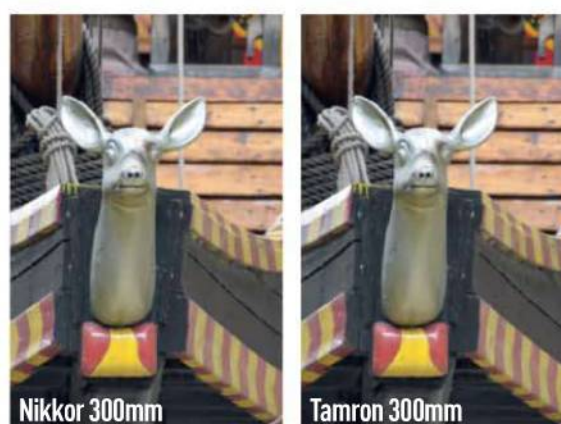
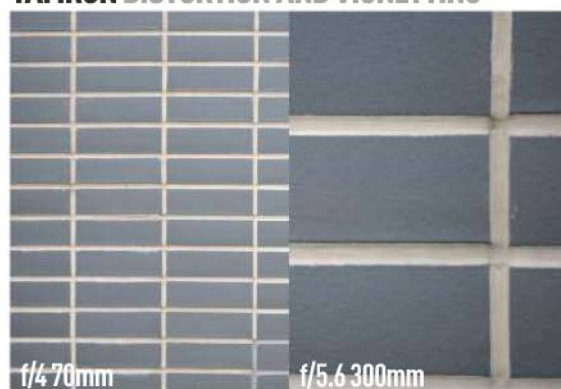
Facts & figures

	NIKKOR	TAMRON
SRP	£541.99	£429.99
Lens mount	Nikon	Canon, Nikon, Sony
Max aperture	f/4.5-5.6	f/4-5.6
Angle of view	34°-8°	34°-8°
Near focus	1.5m	1.5m
Diaphragm blades	17	17
Filter size	67mm	62mm
Weight	745g	765g
Measured focal length	71-302mm	71.5-305mm
Dimensions	80x143.5mm	81.5x143mm

NIKKOR DISTORTION AND VIGNETTING



TAMRON DISTORTION AND VIGNETTING



Understanding the graphs

SHARPNESS AND DEFINITION

The graphs shown here demonstrate the ability of the lenses on test to resolve detail. As the lines move to the right along the horizontal axis, the detail the lens is asked to record becomes finer, thus the lens becomes less successful at recording it accurately. Each sloping line on the graph represents measurements taken from a particular area of the image – the centre and the corner – with both measurements being made for images taken using the widest aperture as well as with the aperture closed by two stops. The grid places a numerical value on the success of the lens in recording these details at three line-pair-per-millimetre points: 10lpmm, 30lpmm and 50lpmm. The graph for a near perfect lens would show the lines all very close together and near the top of the vertical axis. When the lines are all very close together, the performance of the lens is almost as good at the edge of the frame as it is in the middle – where lenses are at their best. If lines stay close to the top of the graph, the lens is able to clearly resolve very fine detail. All lenses have a limit as to what they can resolve, and this is shown where the lines of the graph begin to slope downwards.

CHROMATIC ABERRATION

Lateral chromatic aberration induces colour fringing and loss of sharpness, so edges are rimmed with colour and are soft. These graphs show the degree of error when the ISO 12,233 slanted knife-edge test is performed at the key focal length settings. Measurements are taken from the centre of the image and from the edge, where lens performance dips. The greater the divergence of the red, green and blue lines, the greater the error and the more likely the lens is to exhibit the effects of chromatic aberration. Some divergence in the lines is to be expected, especially at the shorter focal length settings of zoom lenses and at the edge of the image frame. It is the overall appearance that is important rather than the detail of the curves.

VIGNETTING

These diagrams indicate the vignetting characteristics of each lens at full aperture. They show the degree of difference in the illumination between the centre of the image frame and the corners of the frame. Measured in EV, figures larger than 1/3EV will be clearly visible. Deviations of 1/6EV and below will not show. The darkest areas indicate shading of about 1/2EV and the lighter areas 1/3EV, but in reality the effect is graduated.

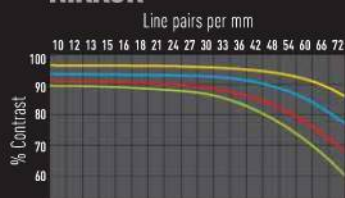
CURVILINEAR DISTORTION

These figures illustrate the degree of 'bend' in a straight line that was recorded 4mm from the top edge of the frame, with '-' indicating barrel distortion and '+' indicating pincushion distortion.

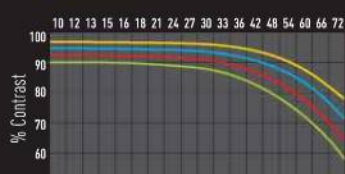
SHARPNESS/DEFINITION

The closeness and high position of the lines for the Nikon lens indicate that it puts in a very good performance in the centre of the image frame. Its weakest point is at the wideangle end on the corners, but even then it is good. The Nikon lens is sharper in the middle of the frame, but cannot quite match the Tamron optic at the corner of the frame.

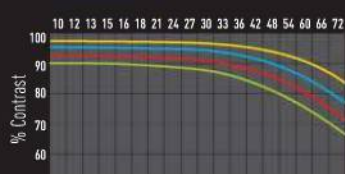
NIKKOR



	70mm	100mm	300mm	500mm
Centre 2 stops	0.95	0.95	0.90	
Centre full open	0.90	0.90	0.80	
Corner 2 stops	0.95	0.90	0.90	
Corner full open	0.90	0.85	0.75	

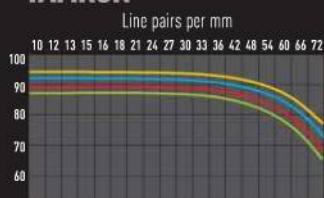


	200mm	300mm	500mm
Centre 2 stops	0.95	0.95	0.90
Centre full open	0.90	0.90	0.80
Corner 2 stops	0.90	0.90	0.85
Corner full open	0.85	0.85	0.75

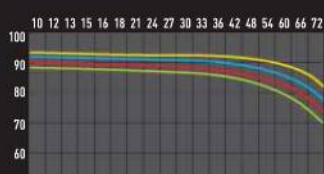


	300mm	400mm	500mm
Centre 2 stops	0.95	0.95	0.90
Centre full open	0.95	0.90	0.85
Corner 2 stops	0.95	0.95	0.90
Corner full open	0.90	0.90	0.80

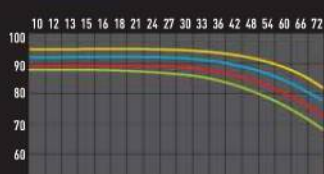
TAMRON



	70mm	100mm	300mm	500mm
Centre 2 stops	0.95	0.95	0.90	
Centre full open	0.90	0.90	0.85	
Corner 2 stops	0.90	0.90	0.90	
Corner full open	0.90	0.90	0.85	



	200mm	300mm	500mm
Centre 2 stops	0.95	0.95	0.90
Centre full open	0.90	0.90	0.85
Corner 2 stops	0.90	0.90	0.85
Corner full open	0.90	0.85	0.80

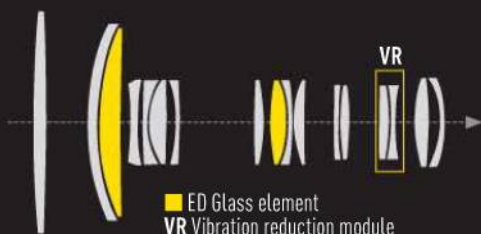


	300mm	400mm	500mm
Centre 2 stops	0.95	0.95	0.90
Centre full open	0.90	0.90	0.85
Corner 2 stops	0.90	0.90	0.90
Corner full open	0.90	0.85	0.80

LENS CONSTRUCTION

NIKKOR

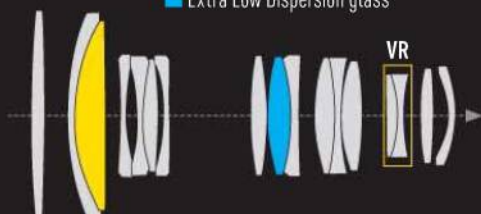
The extra (low) dispersion (ED) glass was first pioneered in the 1970s, and is equally valid today



- ED Glass element
- VR Vibration reduction module
- Extra Low Dispersion glass

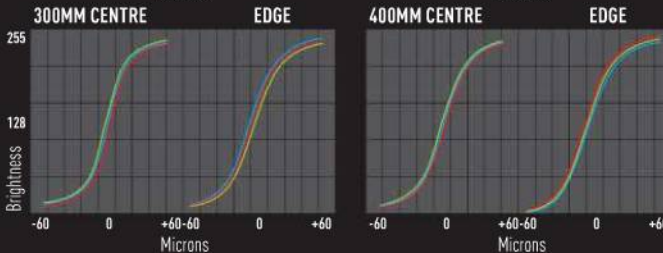
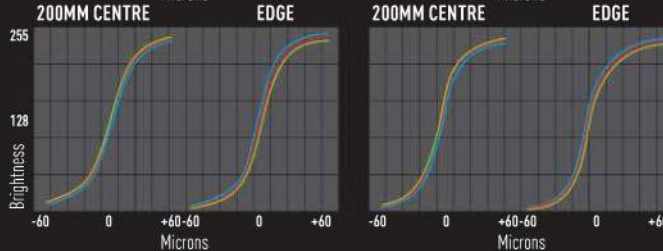
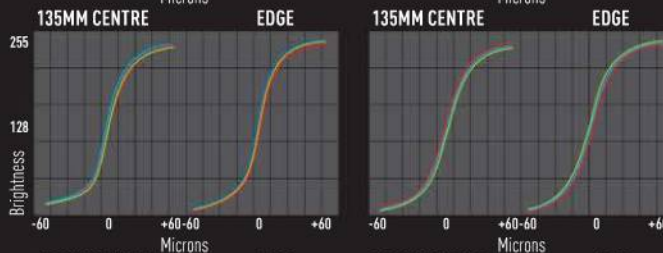
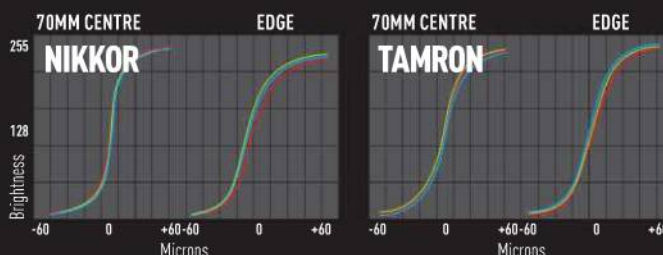
TAMRON

The VC module comprises two of the 17 elements. Extra Low Dispersion (XLD) glass is the name for Tamron's highest grade low-dispersion glass



CHROMATIC ABERRATION

The close proximity of the three coloured lines indicate that chromatic aberration is controlled well at the centre of the frame of both lenses. Slight divergence of the lines in the edge charts, especially at the widest angle of the Nikkor, suggests that coloured fringing may sometimes appear along edges near the periphery of the frame.



VIGNETTING

NIKKOR



TAMRON



At full aperture corner shading is slightly more apparent in images taken using the Tamron lens, but stopping down brings the lenses closer together in performance

	NIKKOR				TAMRON			
	70mm	135mm	200mm	300mm	70mm	135mm	200mm	300mm
Full	<1/2	<1/3	<1/3	<1/2	<1/3	<1/3	<1/6	<1/3
-1 stop	<1/3	<1/6	<1/6	<1/3	<1/6	<1/6	<1/6	<1/3

CURVILINEAR DISTORTION

Distortion switches from barrel to pincushion between 70mm and 135mm. Lines appear to bow slightly more when photographed with the Nikkor optic, but it's not a poor performer

	NIKKOR				TAMRON			
	70mm	135mm	200mm	300mm	70mm	135mm	200mm	300mm
∞	-0.50%	+0.65%	+0.70%	+0.75%	-0.35%	+0.60%	+0.65%	+0.70%

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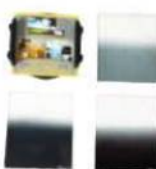
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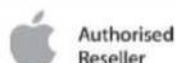
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CS-CPL10/11/12 case for L11/L12	£9.99
CS-522 Black Case for S8000	£15.70
CS-P04 case for P6000	£39.99
CS-P05 case for P90	£24.99
CF-DC1 semi soft case for D40	£46.99
CF-DC2 semi soft case for D5000	£40.99
CF-D200 semi soft case for D300	£65.99

NIKON CHARGERS

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MH-21 Quick Charger (EN-EL4)	£172.99
MH-23 Charger (EN-EL9)	£46.99

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AF-S 10-24mm f/3.5-4.5G DX ED	£599.99
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AF-S DX 18-55mm f/3.5-5.6G II	£185.00
AF-S DX 18-55mm f/3.5-5.6G VR	£195.00
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- HD Movie
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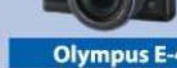


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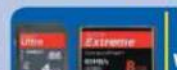
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Panasonic

Understanding
Your Lumix G1
15th September



Panasonic DMC-G1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

The Lumix G1 is both compact and light. In fact, the only reason it isn't smaller is down to ergonomics... you can go too far! These qualities allow the camera to be very portable making it an ideal travelling companion.

Blue Kit only £349.99*
Black Kit only £369.00*



Panasonic DMC-GF1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

Our Price £544.00

Available in Black, Red or Silver

By using the Micro Four Thirds System standard and developing a camera body that eliminates the mirror box and optical viewfinder unit, the DMC-GF1 was able to achieve the world's smallest, lightest body as a system camera with a built-in flash.

Cashback available with the Panasonic Lumix GF1

3 YEAR DMC-GF1 Body or + 14-45 or + 20mm **£30** DMC-GF1 + 20mm & 14-42mm or 14-45mm

DMC-G1 – Stunning price and feature combination DMC-G2 – Excellent features at a premium price DMC-G10 – Smaller feature set, great price
Please see the inside back cover of this magazine to see the latest new Panasonic cameras due this Summer.

Panasonic DMC-G10



Megapixels	10.0
LCD Screen	2.7"
Live View	✓
HD Video	✓
FPS	3.5
Card Type	SD

Panasonic DMC-G10 + 14-42mm
Our Price £419.00

Panasonic DMC-G2



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

Panasonic DMC-G2 + 14-42mm
Our Price £539.99

Panasonic MICRO FOUR THIRDS LENSES

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Our Price only £199.99
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Panasonic DMW-FL500E
Our Price only £389.99
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High Quality photo & High Definition Movie with 18x Zoom and O.I.S



Only £264.99
SRP £319.99

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12x Optical Zoom Camera with AVCHD Lite Movie Recording featuring GPS



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TZ10 + Panasonic 8GB SD Card
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24x Optical Zoom with HD Movie recording offering Active, Creative Photo and Movie



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50-500mm f/5-6.3 DG OS HSM
70-200mm f/2.8 EX DG Macro HSM II
70-200mm f/2.8 EX DG OS HSM NEW
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70-300mm f/4-5.6 DG OS NEW
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Smooth Pearl 290g, A3, 25 sheets	£23.95
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Gold Fibre Silk 310g, A4, 50 sheets	£32.95
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Smooth Fine Art 190g, A4, 10 sheets	£10.95
Smooth Fine Art 190g, A3+, 10 sheets	£23.95
Smooth High Gloss 225g, A4, 25 sheets	£14.95
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BATTERIES & CHARGERS

Standard Rechargeables	
High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.	
AAA 1000mAh Duracell	£6.99
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AA 2850mAh Ansmann	£13.99
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ReCyCo+ Rechargeables	
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!	
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Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	
AAA Ultimate Lithium (4)	£6.99
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BATTERIES

Camera Batteries
A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

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NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£WEB
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP70 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL7 for Nikon	£19.99
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+1x BP-S11: £111.99 +2x BP-S11: £223.99	
For Canon 350/400D	£99.99
+1x NB-2L: £68.99 +2x NB-2L: £77.99	
For Canon 450/500/1000D	£99.99
+1x LP-E5: £81.99 +2x LP-E5: £93.99	
For Nikon D40/D60	£59.99
+1x EN-EL3: £71.99 +2x EN-EL3: £83.99	
For Nikon D80/D90	£89.99
+1x EN-EL3E: £104.99 +2x EN-EL3E: £119.99	
For Nikon D300/D700	£139.99
+1x EN-EL3E: £164.99 +2x EN-EL3E: £169.99	
For Sony A200/A350	£69.99
+1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

BATTERIES & CHARGERS

Universal Charger	
The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.	
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Li-Ion Charger	
A universal Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.	
	£14.99

Coin Cells, etc	
A comprehensive range of specialist batteries - see our website for full range.	
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings	
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	
Holder Standard	£5.99
Holder Wide Angle	£9.99
Holder Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front of a standard P-Type Holder.	
	£34.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	
	£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit	
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.	
	£45.99

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ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-5.6	£9.99
ET-65B Canon 70-300/4.5-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-68 Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83C Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 16-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods	
52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

LENS HOODS & CAPS

Lens Caps	
30mm, 37mm, 40mm, 43mm, 48mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	
	£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels	
These simply mount onto the hot shoe of a DSLR camera.	
Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level	
A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.	
	£29.99

CLEANING

Sensor Cleaning - DRY	
Sensor Loupe 7X with LED	£54.95
ZEON Anti-static Blower	£37.95
SL700 Arctic Butterfly	£52.95
Sensor Cleaning - WET	
Cleaning Solution (7.5ml)	£15.99
Cleaning VSwabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

Massive range of cleaning equipment on our website and in stock.



P-Type Filters (84mm wide)	
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Infra Red R72	£29.99
ND2	£8.99
ND4	£8.99
ND2 Soft Graduated	£10.99
ND2 Hard Graduated NEW	£10.99
ND4 Soft Graduated	£10.99
ND4 Hard Graduated NEW	£10.99
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Dark Blue Graduated	£10.99
Cool Blue Graduated	£10.99
Light Sunset Graduated	£10.99
Dark Sunset Graduated	£10.99
Light Tobacco Graduated	£10.99
Dark Tobacco Graduated	£10.99
Light Mauve Graduated	£10.99
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Light Red Graduated	£10.99
Dark Red Graduated	£10.99
Light Green Graduated	£10.99
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Starburst x4/8, each	£11.99
Close-Up +1/24, each	£11.99
Fog Light/Strong, each	£8.99
Diffuser Light/Strong, each	£8.99
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80A, 80B, 80C, each	£8.99
81A, 81B, 81C, each	£8.99
82A, 82B, 82C, each	£8.99
85A, 85B, 85C, each	£8.99
Red, Orange, each	£8.99
Yellow, Green, each	£8.99

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Dark Red Graduated	£10.99
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Dark Green Graduated	£10.99
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Close-Up +1/24, each	£11.99
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Diffuser Light/Strong, each	£8.99
Spot White/Clear, each	£8.99

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Angle finder C £169
Compact batt pack CP-E4 £127
BGE2N Grip (20/30/40D) £149
BG-E6 Grip (50 MKII) £210
BG-E7 grip (70D) £149
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MT-24 £749
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Transmitter
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35 F2 AFD £269
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80-400 F4.5/5.6 VR AFD £1149
85 F1.4 AFD £879
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TC20EII converter £247
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MBD10 Grip (D300/D700) £189
MBD80 grip (D80/D90) £119
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DR-5/DR-6 angle finder each £229
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SBR1 ringflash/command £249
SB-600 £217 SB-900 £319
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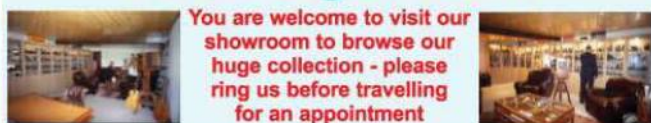
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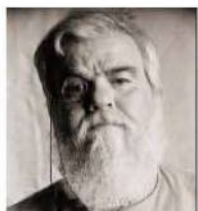
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ROGER HICKS

Why would anyone pay to wear designer labels, photographic or otherwise?

THERE'S not much dandyism or fashion in La France Profonde, or 'deep' France, where I live. And yet, you do see quite a lot of designer labels. Not clothes designers, it's true, but agricultural equipment designers. They give away T-shirts and baseball caps, and people wear them. The same is true of gifts from seedsmen, feed suppliers and all the other businesses that are needed even by the most self-sufficient.

A major part of the appeal of such clothes, though, is that they are free. They're also surprisingly exclusive. They are not, to borrow the words of the TV advertisements, 'for sale in the shops', and there's a certain amount of joke appeal in wearing them.

And, as it happens, I'm wearing a 'designer label' as I type these words: a black polo shirt, upon the left breast of which is embroidered, in small, discreet grey letters, 'Carl Zeiss' and underneath, in even smaller letters, 'Camera Lenses'. These are almost a uniform at the factory in Oberkochen.

I got mine as part of the press pack at a 'Meet the Presidents' event, some years ago, when journalists were invited to meet the presidents of companies that use Zeiss lenses. As Alpa-using journalists, Frances and I were invited.

Over the years, I've collected a number of free shirts. I've the grey denim shirt with the Delta 3200 embroidery that Ilford commissioned for the launch of the film, and another of my Zeiss shirts has the optical section of the 15mm f/2.8 Distagon on the back. As soon as I saw it, I begged one. Then there's my Desisti Lighting T-shirt (from photokina many years ago), and a number of T-shirts for digital products that I don't even recognise: these are, or were, handed out like sweets at the PMA (Photo Marketing Association) show in the United States.

What puzzles me, though, is why people pay money for such things. Often, you'll hear them say that it is to express their loyalty to the brand, but this strikes me as pretty weird. The way I express my loyalty to a brand is by buying and using its products, and besides, the concept of 'loyalty' is not really very meaningful in this context. You can be loyal to a friend who has fallen upon hard times, helping him in any way you can. You

can be loyal to a spouse, after one of you has made an error of judgement that might corrode a lesser relationship. But in a commercial transaction, you are 'loyal' for only as long as it suits both sides. If you've always found the products to be good, or received good service, or ideally both, you'll overlook glitches that might lead you to switch to another manufacturer, but only as long as they make good. If they ignore the problem, you'll soon tire of them.

Another argument you sometimes hear is that

it's pride of ownership. This seems feeble, too. Why on earth do you want a manufacturer's name embroidered on your camera strap? Perhaps if you have a very bad memory, and can't recognise your own cameras, it might be useful to have 'Canon' embroidered on one strap, and 'Nikon' on another. Personally, I'd rather just have a plain strap, thank you all the same, or at most, the name discreetly blind-

stamped into the leather, in the Alpa fashion.

Then again, I take pure quality sufficiently seriously that I have a weakness for manufacturers who don't even bother to put their name on all their products. Artisan and Artist camera straps are a good example. Some do, in fact, bear the manufacturer's name, gold-stamped in small letters on the underside of the strap. Others don't. So? Knowing that you have one of the finest straps in the world is enough. You don't need to announce it to every passer-by, who, in any case, probably wouldn't recognise the name.

And this, I think, is the key to it all. You can easily define yourself by the goods you buy and the clothes that you wear. I suppose we all do, in a way. Tell me what someone buys, and you give me a pretty good idea of what sort of person they are.

There are, however, certain lists of goods that don't hang together in the sort of lifestyle 'packages' (home, clothes, car, diet...) that advertisers try to sell us. This is one of the things I really like about AP. We readers and contributors alike are a pretty disparate bunch, united only by our love of photography. Which raises the question: would you wear an AP T-shirt? I think I would, but only if it were free. **AP**

'Knowing that you have one of the finest straps in the world is enough. You don't need to announce it to every passer-by, who, in any case, probably wouldn't recognise the name'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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